

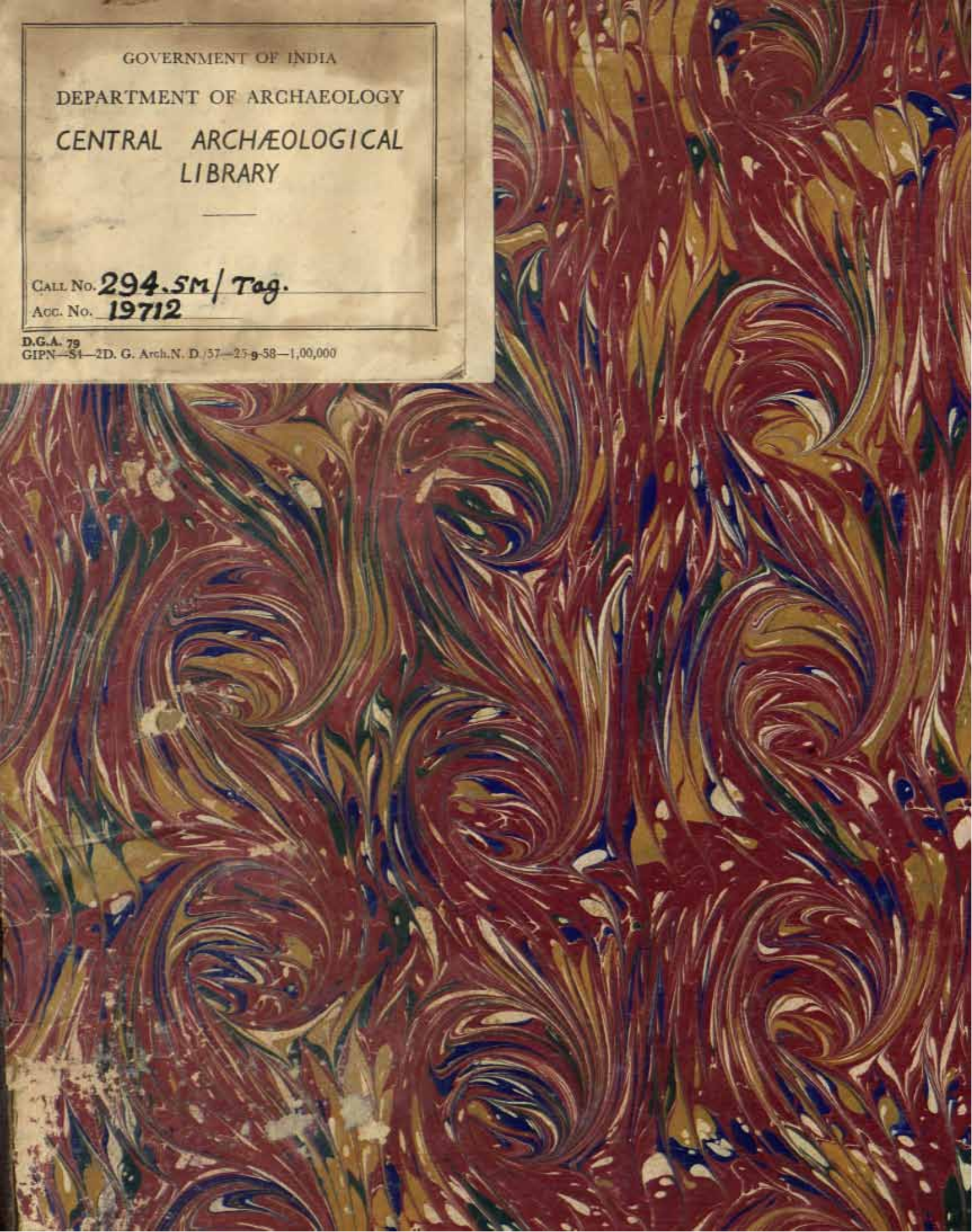
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# THE TEN PRINCIPAL Avataaras of the Hindus,

WITH  
A SHORT HISTORY OF EACH INCARNATION AND DIRECTIONS  
FOR THE REPRESENTATION

OF  
THE MURTTIS AS TABLEAUX VIVANTS,

BY  
SOURINDRO MOHUN TAGORE, Mus. Doc.,

Companion of the Order of the Indian Empire,

KNIGHT COMMANDER OF THE ROYAL ORDER OF LEOPOLD OF BELGIUM; KNIGHT COMMANDER OF THE 1ST CLASS OF THE ORDER OF ALBERT OF SAXONY; CHEVALIER OF THE IMPERIAL ORDER OF MEDJIDIE OF TURKEY AND OF THE ROYAL PORTUGUESE MILITARY ORDER OF CHRIST; KNIGHT OF THE SIAMESE ORDER OF BASABA-MALA; KNIGHT OF THE GURKHA ORDER OF SARASVATI, HANGITA NAYAKA AND SANGITA NAGARA OF NEPAUL; FOUNDER AND PRESIDENT OF THE BENGAL MUSIC SCHOOL; HONORARY MAGISTRATE AND MAGISTRATE OF POLICE IN THE TOWN OF CALCUTTA, JUSTICE OF THE PEACE FOR THE TOWN OF CALCUTTA, MUNICIPAL COMMISSIONER FOR THE SUBURBS OF CALCUTTA, AND FELLOW OF THE UNIVERSITY OF CALCUTTA; MEMBER OF THE ROYAL ASIATIC SOCIETY, AND FELLOW OF THE ROYAL SOCIETY OF LITERATURE, GREAT BRITAIN AND IRELAND; HONORARY MEMBER OF THE ROYAL ASIATIC SOCIETY, CEYLON; HONORARY MEMBER OF THE ROYAL SWEDISH MUSICAL ACADEMY, STOCKHOLM; OFFICIER DE L'INSTRUCTION PUBLIQUE AND OFFICIER D'ACADEMIE, PARIS; ASSOCIATE MEMBER OF THE ROYAL ACADEMY OF SCIENCES, LETTERS AND FINE ARTS OF BELGIUM; CORRESPONDING MEMBER OF THE MUSICAL SOCIETY OF AMSTERDAM; FOREIGN MEMBER OF THE ROYAL PHILOLOGICAL AND ETHNOGRAPHICAL INSTITUTION OF NETHERLANDS INDIA AT THE HAGUE; CORRESPONDING MEMBER OF THE UNIVERSITY OF GENEVA; SOCIO ONORARIO OF THE ROYAL ACADEMY OF ST. CECILIA, ROME; SOCIO ONORARIO SOCIETA' DIDASCALICA ITALIANA; ACCADEMICO CORRISPONDENTE OF THE ACADEMY OF THE ROYAL MUSICAL INSTITUTE AND ORDINARY MEMBER OF THE ORIENTAL ACADEMY OF FLORENCE; SOCIO CORRISPONDENTE OF THE ROYAL ACADEMY OF RAFFAELLO, URBINO; BENE-MERITO OF THE ROYAL UNIVERSITY OF PARMA; SOCIO CO-OPERATORE OF THE ACADEMY OF PITTAGORICA, NAPLES; SOCIO ONORARIO OF THE PHILHARMONIC ACADEMY OF BOLOGNA; HONORARY MEMBER OF THE ARCHAEOLOGICAL SOCIETY OF ATHENS, GREECE; SOCIO ONORARIO OF THE ROYAL ACADEMY OF PALERMO, SICILY; PATRON OF THE ATHENEUM OF THE ROYAL UNIVERSITY OF SASSARI, SARDINIA; HONORARY MEMBER OF THE PHILHARMONIC SOCIETY OF MELBOURNE, AUSTRALIA; SOCIO PROTETTORE IL CIRCOLO LETTERARIO-ARTISTICO-MUSICALE BELLINI, AND SOCIO PROTETTORE CIRCOLO VITTORIO EMMANUELE FILANTROPICO-LETTERARIO, CATANIA, SICILY; SOCIO FONDATORE IL ATENEIO GIOVANI BATTISTA-ALEOTTI IN ARGENTA, NAPLES; SOCIO PROTETTORE L'ITALIA SCIENTIFICA GIORNALE DI LETTERE, SCIENZE ED ARTI, GENOVA; PRESIDENTE D'ONORE UFFICIALE DELEGATE ISTITUTO UMBERTO PRIMO, LIVORNO; DOTTOR D' MUSICA E DI LETTERE L' ACCADEMIA DE NAPLES; &c., &c., &c.



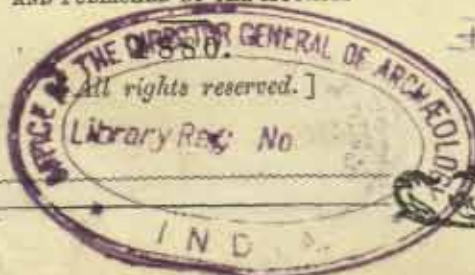
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To

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EDWARD ROBERT LYTTON BULWER-LYTTON,

BARON LYTTON OF KNEBWORTH, G. M. S. I.,

&c.,

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&c.,

&c.,

Viceroy and Governor-General of India.

YOUR EXCELLENCY,

THE Anniversary of our "Year of Jubilee" has again returned. Three years ago the Gracious Message of our **EMPRESS-MOTHER** was received with gratitude and joy by the millions who rejoice under her benignant sway in India, and it was a grateful and pleasant duty for me to offer, year after year, my humble tribute of gratitude, loyalty and devotion to the NOBLE REPRESENTATIVE of my **MOST GRACIOUS SOVEREIGN**. I have accordingly again ventured to approach YOUR EXCELLENCY with this humble offering—another Memorial of the auspicious occasion when **HER MOST GRACIOUS MAJESTY** was pleased to assume the Imperial title, and to draw closer to her Indian children,—and respectfully beg, by kind permission, to dedicate it to YOUR EXCELLENCY.

May the Imperial diadem, which united India has respectfully placed on the sacred brows of her **EMPRESS**, shine there with untarnished lustre for years to come, is the heart-felt prayer that rises from this land, and from

YOUR EXCELLENCY'S

Most devoted and humble servant,

SOURINDRO MOHUN TAGORE.

CALCUTTA,

PATHURIAGHATTA,

1st January 1880.





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## PREFACE.

**I**T gave me great gratification when I received the congratulations of friends and others on the success of the *tableaux vivants*, with which, not long ago, I had the honor of entertaining, for several evenings at my house and elsewhere, my friends and the public. These *tableaux* were quite novel to my countrymen, and it is to this, as well as to the selection of the subject, "The Six Principal Rāgas," a subject, which at all times, transports the Indian votary of music into cloud-land, that I attribute the success of the undertaking. I am now assured that any effort to popularise such *tableaux*, to make them easy of exhibition on the native stage, would be adding another pleasant and not a little important branch to histrionic performances, now so much liked, and would, therefore, be encouraged. It is with this object that this work has been prepared, and I trust it will prove useful to my countrymen, and will show them that their love for the drama and dramatic performances has been inherited by them, and that our ancestors were past masters, not only as dramatic authors, but also in the management of the stage with its tens-of-thousand puzzling details.

The *tableaux* of the Six Principal Rāgas, as I have said, met with decided success. Why should not *tableaux* of the Ten Principal Avatāras prove equally successful? There is no reason why they should not. Such exhibitions, in which everything is national and nothing borrowed,—the subject-matters of which are as familiar as household words to every native,—which every Bengali lady and child may see without disapproval, but which ought to be entirely



free from those objectionable elements which at present destroy the usefulness of the existing theatre companies,—such exhibitions, if properly and skilfully conducted, cannot fail to be popular in Bengal.

The appropriateness of the scenes connected with the Incarnations for *tableaux vivants*, is only a suggestion on my part. There are other subjects as interesting and appropriate, which can be had for the search by the lovers of the dramatic art. To elucidate the illustrations in this work, as also to make it complete, as regards the subject suggested, a short history of each Incarnation has been given. These histories are by no means complete or exhaustive. They cannot be otherwise than meagre, considering the circumscribed limits of this work, but they will be found interesting,—they can never cease to be so, as long as truly Indian hearts beat within us,—and they have been compiled from genuine sources, from the Purānas and the celebrated epics, among which may be mentioned the Rāmāyana, Mabābhārata, Padma Purāna, Bhabishya Purāna, Matsya Purāna, Kalki Purāna, Agni Purāna, Kālikā Purāna, Meru-tantra, S'rimat-bhāgabata, Bhagabat-gītā, Kās'ī-khanda, Tantra Sāra, Adhyātma Rāmāyana, Varāha Purāna, Kurmma Purāna, and other works. For the identification of ancient tribes and countries, as also generally, I am indebted to the works of Sir William Jones, H. H. Wilson, Max Müller, Garrett, Maurice, Goldstücker, Dowson, Griffiths, and others, who have rendered India and the world valuable service by their labors in the field of Indian literature and archæology.

PATHOORIAGHATTA,  
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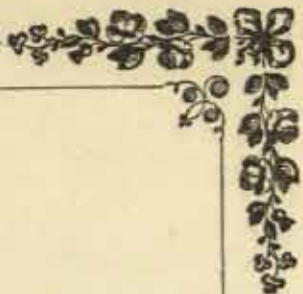
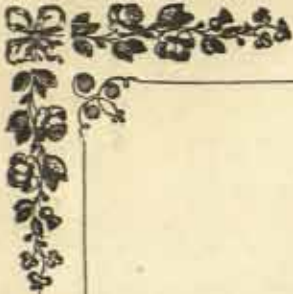
SOURINDRO MOHUN TAGORE.



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-



विष्णुमूर्त्तिस्तु ।

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ध्येयः सदा सवितमण्डलमध्यवर्त्ती  
नारायणः सरसिजासनसन्निविष्टः ।  
केयूरवान् कनककुण्डलवान् किरीटी  
हारो हिरण्यवपुर्धृतशङ्खचक्रः ॥

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# पुस्तकालय

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THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS,  
THE VISHNU - MŪRTI



Engr. and Print. by Kriśnakūyaṛ Dās

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup> S. M. TAGORE







# The Ten Principal Avatāras of the Hindus.

## M Ū R T T I.

ACCORDING to Sanskrit authorities, Drama (*Nāṭya*) is of two kinds—the *Mārga* and the *Deśī*. That form of dramatic entertainment which Brahmá\* first learnt of Mahádeva and his consort Párvatī, and which he afterwards performed before them, goes by the name of *Mārga Nāṭya*; that which is known on earth, and which is generally performed by mortals before kings and others, is designated *Deśī Nāṭya*. *Mūrtti* is one of the sixteen varieties of the latter. As it is intended that the present treatise should deal with this kind exclusively, it is unnecessary to mention the names of the fifteen other varieties, or to enter into a detailed description of them. This has already been done in another work entitled “The Eight Principal Rasas of the Hindus.”

*Mūrtti*, as has been defined elsewhere, is that species of dramatic performance in which celebrated historical characters are represented, without any expressive pantomimic gestures, and in which a *Sūtra-dhāra* is introduced, who explains the mute figures. This kind of dramatic entertainment somewhat resembles the *Tableaux Vivants*

\* Brahmá, the Creator, Vishnu, the Preserver, and Mahádeva, the Destroyer, compose the Trinity of the Hindus.

which occupy a prominent position among the drawing-room amusements of the people of England and of the Continent of Europe. It is proposed first to furnish the readers with an idea of the construction of the stage, the arrangement of the figures, and other matters connected with the exhibition of the *Tableaux Vivants*, and then to acquaint them with the mode adopted by the Sanskrit authorities for their general arrangement.

### THE TABLEAUX VIVANTS.

THE exhibition of the *Tableaux Vivants* or living pictures, which are a combination of beauty, form and color, contributes not merely to the amusement of a social party, but, what is of much higher importance, inspires, in the minds both of the exhibitors and the spectators, feelings of poetry, and imparts a knowledge of composition and grouping. It fosters taste and judgment, and awakens their imitative faculties. The success of these popular entertainments depends chiefly on the correct understanding of the following points:—

1. THE STAGE.—That “distance lends enchantment to the view” is nowhere better shewn than in the exhibition of the *Tableau*. Not less than six feet should intervene between the stage and the spectators. In the absence of a large hall or gallery adapted for such entertainments, the folding-doors between two drawing-rooms should separate the spectators from the performers, the smaller room being



reserved for the latter. The platform should be raised at least three feet above the floor. The stage—when it is erected in a hall or gallery—should be raised nearly six feet from the floor, so that gentlemen sitting in the back seats, may have the same advantages as those in the front ones. When a temporary stage is improvised, there should be either curtains hung at the sides, or a screen with an opening in the centre in proportion to the size of the stage, and painted like a picture frame. A close black gauze or muslin should be put up between the performers and the spectators. When the exhibition takes place in a drawing-room, this piece of cloth should be nailed tightly across the opening of the folding-doors or arch. The color of the cloth hung over the high screen, placed at the back of the stage, must depend on the prevailing color of the objects exhibited, as, for instance, a light back-ground is required when the figures are dressed in black; but for most subjects, and specially where brilliant colors predominate, a black or dark-green cloth should be substituted; where a series of pictures is intended to be shown, sameness of color should be avoided, by changing it into drab or neutral-tinted drapery. The floor of the stage must always be covered with a dark cloth.

2. LIGHTS.—As foot-lights throw disagreeable shadows on the faces of the performers, and are calculated to mar the picturesque effects of the exhibition, they should, as a rule, be avoided. Where a cross light becomes absolutely necessary, it is desirable to place it



on one side of the stage, and the major part of it, high up. Four to six carriage-lamps, with their tin reflectors, will, if judiciously used, be found to throw ample light on the objects. Care should be taken to extinguish all lights in the spectators' room as soon as the drop-scene begins to rise. The lamps on the side of the stage should have shades of red or green, (formed of colored glass or tinted silver paper of the necessary color), placed over the glass of each, when a fire or a moon-light scene is required to be represented. Some place globes of colored liquid before the lamps, with the same view. A fire-scene can also be imitated by burning red-fire at the sides; a pale moon-light, by green-fire, without the help of much light. A large *Tableau* consisting of several figures should have as much light as possible. In medium representations, the light and shade should be so adjusted as to show the principal and prominent figure in relief and to the best advantage. To produce a weird, ghastly effect, when ghost-scenes are required, a quantity of common salt should be mixed with spirits of wine in a metal pot, and set on a wire-frame over a spirit-lamp, which again should be shaded in some way. The other lamps should be put out altogether. The magic-lantern is also calculated to heighten the effects of a dream-land scenery or a ghostly spectacle. The effect of electric light—though this involves expense and the necessity of more space—is marvellous on human figures upon the stage.

3. CURTAIN.—The curtain should be made of dark calico, sufficiently thick, when down, to render the lights and figures



behind it invisible to the spectators. The persons employed in pulling it up, should be instructed to commence work simultaneously on receiving the signal which is generally given by the ringing of a bell, and they should always be ready at their posts, so that the figures may not have to stand in their proper attitudes, which will be necessarily constrained, for more than two or three minutes, which is considered fair time for the exhibition of one scene. There should be an interval of two or three minutes between the "Acts."

4. GROUPING.—This always includes the arrangement of dress. The success, or, we might say, the difficulty in the getting-up, of a *Tableau*, hinges mainly on the manner in which light and shade are made to fall on the different parts of a scene. To one acquainted with the harmony of colors, no directions are necessary on this point. But to those inexperienced young men of this country, who cannot have any scientific knowledge of the subject, and who cannot secure the services of an adept, a few hints will be useful. A plethora of brilliant colors should be avoided. Gaudy dresses should always be relieved by the intermixture of those having more sombre tints. The lightest and pale-colored costumes should, as a general rule, be in the back-ground. When it is intended to give prominence to one particular figure, it should be dressed in white, in the case of a woman ; or in simple dark cloth of one uniform color, in that of a man. The tallest figures should also generally be in the back-ground, when they will show themselves to better advantage, and will, at the same time, make room for those who



are less tall ; but when a perspective is intended to be shown, (and this is possible only where there is large space at command), the process should be reversed. In that case, the color of the dresses should be paler and less vivid by degrees.

There should be three persons to direct, all the other assistants should be subordinate to them.

1st.—*The Stage Manager*, who should have the charge of all the details connected with the stage, the curtain, and the providing of the lights. His duty should be to ring a bell for assembling the *dramatis personæ*, and for the pulling up or letting down of the curtain. He should see that a programme of the exhibitions, in the order of their succession, is posted up in the dressing-rooms. He should give the signal for putting out the lights in the spectators' hall at the proper time, and he should supply each performer with a box to be kept in his own dressing-room, containing all the necessary articles for his use. The music should, to some extent, be under his direction ; but the selection of the tunes to be played during the performance or in the intervals, should be left to a person of experience and taste.

2nd.—*The Artist*, whose duty it should be to look after the arrangement of the groupings and the selection of the characters to be assumed by the players.



3rd.—*The Dresser and wardrobe Assistant*, who should make it a point to see that every one of the characters has been properly dressed according to the instructions of the Artist. He should also be provided with thread, tape, needles and other necessary adjuncts, to guard against accidents.

---

### THE STAGE OF THE ARYANS.

ACCORDING to the authorities, the ceremony of laying the foundation of a stage should be attended with an invocation to the Deity and other rites. An auspicious day should be chosen for erecting the pillars of the stage. These pillars should be made either of gold, or of *Catechu*, jack, or red sandal-wood ; their tops should be hollow, and their bases, comparatively thick and smooth. The character of the play intended to be performed should regulate the dimensions of the stage. According to Dámodara Misra, the stage should be thirty feet wide. The upper portion should be boarded all round, and should have windows placed at intervals. The platform should be white-washed, and care should be taken that it does not retard the movement of "the light fantastic toe" by being made too slippery. The top-front of the stage should be ornamented with wooden figures, flags of different colors, wreaths of flowers, and other decorations. The western portion of it, which should occupy one-third of the whole space, should be set apart for the green-room.

THE DROP-SCENE.—The *Yabaniká*, or the drop, should be painted on a piece of fine thin cloth, and changed, like the scenes that are hung in the back-ground, with each act and its subdivisions. In the olden days, the two wings of every scene used to be removed by two handsome girls, who appeared on each occasion. The color of the drop was regulated by the nature of the sentiment (*rasa*) that prevailed in a play. For the sentiment of love (*Sringára*), the color was white ; for that of heroism (*Vira*), yellow ; for tenderness (*Karuná*), smoke-colored ; for wrath (*Raudra*), red ; for laughter (*Hásyá*), parti-colored ; for terror (*Bhayánaka*), blue ; for disgust, (*Bibhatsa*), smoke-colored ; and for that of the wonderful (*Adbhuta*), black. According to certain authorities, the red color may be adopted on all occasions.

THE AUDIENCE.—The eastern portion of the theatre used to be set apart for the king and the paraphernalia attending on royalty. The Brahmins sat in front, the courtiers and little children on the south, the heralds and connoisseurs on the north, while the bodyguards and other retainers remained outside. The admission of heretics, the sick, the immoral, the inappreciating, the untidy, and unknown, armed men, &c., was strictly prohibited.



## The Ten Principal Avatāras.

THE subjects of the *Tableaux Vivants* are, in England, chosen from history or popular stories other than Scriptural. But in the Continent, and especially in Germany, the people do not consider it sacrilegious to base their exhibitions on the Bible ; and several instances are known where the Virgin Mary with the Infant Jesus formed one of the principal items of the representations. In India, where the life and habits of the people are inseparably associated with religion and mythology, where the generality of them—men and women—do not like to waste their time in frivolous amusements unless they have something religious about them, and who would not see, hear or talk of, anything with more enthusiasm than the mythological beings that are the objects of their daily worship, who, from their very infancy, are partially, if not entirely, conversant with the accounts of their Deities, nothing would, perhaps, be more acceptable, and would afford them greater pleasure, than the representations of the ten principal *Avatāras*, based on the Purāṇas. Before proceeding further, the signification of the word *Avatāra* should be first explained. An *Avatāra*, etymologically speaking, signifies “one descended,” or “one who has come down,” and, in the popular acceptation of the term, an Incarnation of the Godhead. The object of the periodical Incarnations is thus explained in the Bhagavat-gītā by Vishṇu who visited this earth in the shape of



Krishna :—"Although I am not in my nature subject to birth and decay, and am the lord of all created beings, yet, having command over my nature, I am made evident by my own power ; and as often as there is a decline of virtue and an insurrection of vice and injustice in the world, I make myself evident ; and thus I appear, from age to age, for the preservation of the just, the destruction of the wicked, and the establishment of virtue." The object of the Incarnations can also be gathered from the following passage :—"Desiring the preservation of herds, and of Bráhmans, of genii, and of virtuous men, of the Vedas, of law, and of precious things, the Lord of the Universe assumes many bodily shapes ; but though he pervades, like the air, a variety of beings, yet he is himself unvaried, since he has no quality subject to change." For the accomplishment of the purposes noticed above, Vishnu is credited with the assumption of several shapes, of which the following ten are principally recognized : viz, (1) the *Matsya*, or the Fish *Avatára*, (2) the *Kúrmma*, or the Tortoise *Avatára*, (3) the *Varáha*, or the Boar *Avatára*, (4) the *Nri-sinha*, or the Man-lion *Avatára*, (5) the *Vámana*, or the Dwarf *Avatára*, (6) the *Parasu-ráma* *Avatára*, (7) the *Ráma* *Avatára*, (8) the *Balaráma* *Avatára*, (9) the *Buddha* *Avatára*, and (10) the *Kalki* *Avatára*. Of these, the first five Incarnations are purely mythological in their character, and are known to have taken place in the *Satya*\* *Yuga* ;

\* In order to know what a *Yuga* is, we must try to comprehend the *Kalpa*, of which it is but an infinitesimal portion. On this point human computation is indeed lost and rational conjecture absolutely overwhelmed. A *Kalpa* is a day of Brahmá, the Creator of the Universe ; and consists of 4,320,000,000 human years, calculated as follows :—



the next two, in the *Tretá Yuga*, and the eighth, in the *Dvápára Yuga*. The last three Incarnations were famed for valor, and performed heroic deeds; the ninth was a religious reformer; and the tenth has yet to come. The last two belong to the *Kali Yuga*, or the present age.

In the hazy mist of mythology, in which the accounts of the ten *Avatáras* are thickly enshrouded, there lie concealed deep and important theological and astronomical truths, which testify in unmistakable terms to the wonderful intellectual ingenuity and the strong imaginative powers of our ancient authors. But the exposition of these would be quite foreign to the purpose of this work.

The period of *Satya Yuga* (or the age of eternal righteousness) is computed at 4,800 divine years, which multiplied by 360, (a year of the gods being equal to 360 years of the mortals), gives us for the product, 1,728,000 human years.

*Tretá Yuga* (or the age in which righteousness decreased by one-fourth), comprised a period of 3,600 divine years, which multiplied by 360, gives 1,296,000 human years.

*Dvápára Yuga* (or the age in which righteousness was diminished by half), consisted of 2,400 divine or 864,000 human years.

*Kali Yuga* (or the age in which righteousness remained to the extent of one-fourth only), embraces a period of 1,200 divine or 432,000 human years. According to some writers, the present *Kali Yuga* commenced in 3102 B.C. The sum-total of the four *Yugas* is 4,320,000 human years, otherwise called a *Mahá Yuga*. In each *Kalpa* or day of Brahmá, 14 Manus reign, and in each reign of the Manus, seven *rishtis*, certain deities, an Indra, and the kings and their sons are created and perish. Seventy-one systems of the four *Yugas* elapse during each *Manvantará*, (the period of a Manu's reign) and consequently nearly a thousand such systems coincide with the period of the 14 *Manvantaras*, or a day of Brahmá. In other words, 4,320,000 years,—the period comprised by each rotation of the four *Yugas*—multiplied by 1,000, gives us 4,320,000,000 years, which, as we have already stated, represent a day. At the close of this day, a night of equal duration follows, in which the whole of the world collapses, is turned into one vast ocean, wrapped up in hopeless chaos, and the Lord of all sleeps on the serpent *Sesha*, till the break of morn, when the Universe is created anew and the next day (*Kalpa*) follows.





## I.

## THE MATSYA AVATÁRA.

THE object of this Incarnation of Vishṇu was to preserve Satyavrata (afterwards known as Vaivasvata or the seventh Manu), from the universal deluge, and to restore the Vedas to Brahmá. At the close of a *Kalpa*, while Brahmá was asleep, and the whole universe had become one vast expanse of water, a demon was observed by Vishṇu to steal the Vedas which had issued from the lips of Brahmá, and which had never, up to that time, been removed from his side. With a view to punish this thief, who was known by the name of Hayagríva, Vishṇu assumed the shape of a small fish (*Saphari*) and glided into the hands of the pious Satyavrata while he was performing his daily ablutions in the river. When about to be restored to the water, it asked the saint to preserve it from the larger fishes and to keep it in a water-jar in his house. The fish gradually grew bigger and bigger, so that Satyavrata was obliged to put it in a large pond and subsequently to consign it to the ocean. There he recognized the divinity of the fish and fell down to worship it. As a mark of satisfaction for his piety, he was informed of Vishṇu's intention of saving him from the approaching cataclysm. He was asked to embark with the seven *Rishis*, and "the seeds" of all created things, on board a vessel which was to be sent to him before the catastrophe took place. True to this promise, the ship hove in sight at the appointed time, which was

followed by a large golden fish with a horn of stupendous size, to which the vessel was bound fast by means of a cable made of the great serpent. While the deluge lasted, the fish instructed Satya-vrata in all divine and human knowledge, and, after the waters had subsided, assisted him in landing. It is further related that when Brahmá awoke after the completion of the dissolution of the universe, Vishṇu slew the stealer of the Vedas and restored them to him.

The origin in the Purána of the above description might probably be traced to the legend of the deluge as related in the Sata-patha Bráhmaṇa. It bears remarkable affinity to the same circumstance which occurred in Noah's time.

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## मत्स्यावतारमूर्तिस्तु ।

नाभ्यधोरोहितसम आकण्ठश्च नराकृतिः ।

घनश्यामश्चतुर्बाहुः शङ्खचक्रगदाधरः ॥

शृङ्गीमत्स्यनिभो मूर्ध्ना लक्ष्मीवक्षोविराजितः ।

पद्मचिह्नितसर्वाङ्गः सुन्दरश्चारलोचनः ॥ १ ॥





I.  
Matsya Avatāra Mūrti.

(TRANSLATION.)

Vishnu, the Lord of Lakshmi's heart, assumed the shape of a Rohita Fish, from his navel downwards; up to the throat, that of a man, of a dark-blue color, and having four arms holding respectively the conch, discus, club, and lotus. The head was like that of a Sringi (horned) fish. The eyes were charming and the whole body was full of lily-marks and altogether very beautiful.

Meru-tantra.





## वाहाररागदतबितालीतालाम् ।

आस्थायी ।

ध प म म | म प म म म ग म ग म म ध नि  
ना म्य धो रो हि त ० स म ० ० ० आ क ण्ड श्व

नि सा नि नि सा नि ध ध नि सा चं चं सा  
न रा ० छ तिः ० ० घ न श्या म श्व तु

नि सा सा नि ध नि प सा नि नि सा नि ध  
र्वा ऊः श ह च क ग दा ० ध रः ० ०

अन्तरा ।

ध ध ध नि नि सा नि सा नि सा चं सा  
शृ ङ्गी मत् स्व नि भो मू ङ्गी ल षी व चो

नि सा नि नि सा नि ध ध ध ध नि सा म ग म  
वि रा ० जि तः ० ० प झ चि त्रि त स ० ०

चं सा नि सा चं सा नि सा नि नि सा नि ध  
वी ङ्गः सु द र श्या र लो ० च नः ० ० ।

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Handwritten text below the section title.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten text below the musical notation.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.



## BAHARA.

TÁLA—KÁOYÁLÍ.

## First Strain.



Ná bhya dho ro hi ta — sa ma — — — á kañ thas' cha  
 na rá — kri tih — — gha na s'yá mas' cha tur bbá huh  
 sañ kha cha kra ga dá — dha rah — —.

## Second Strain.



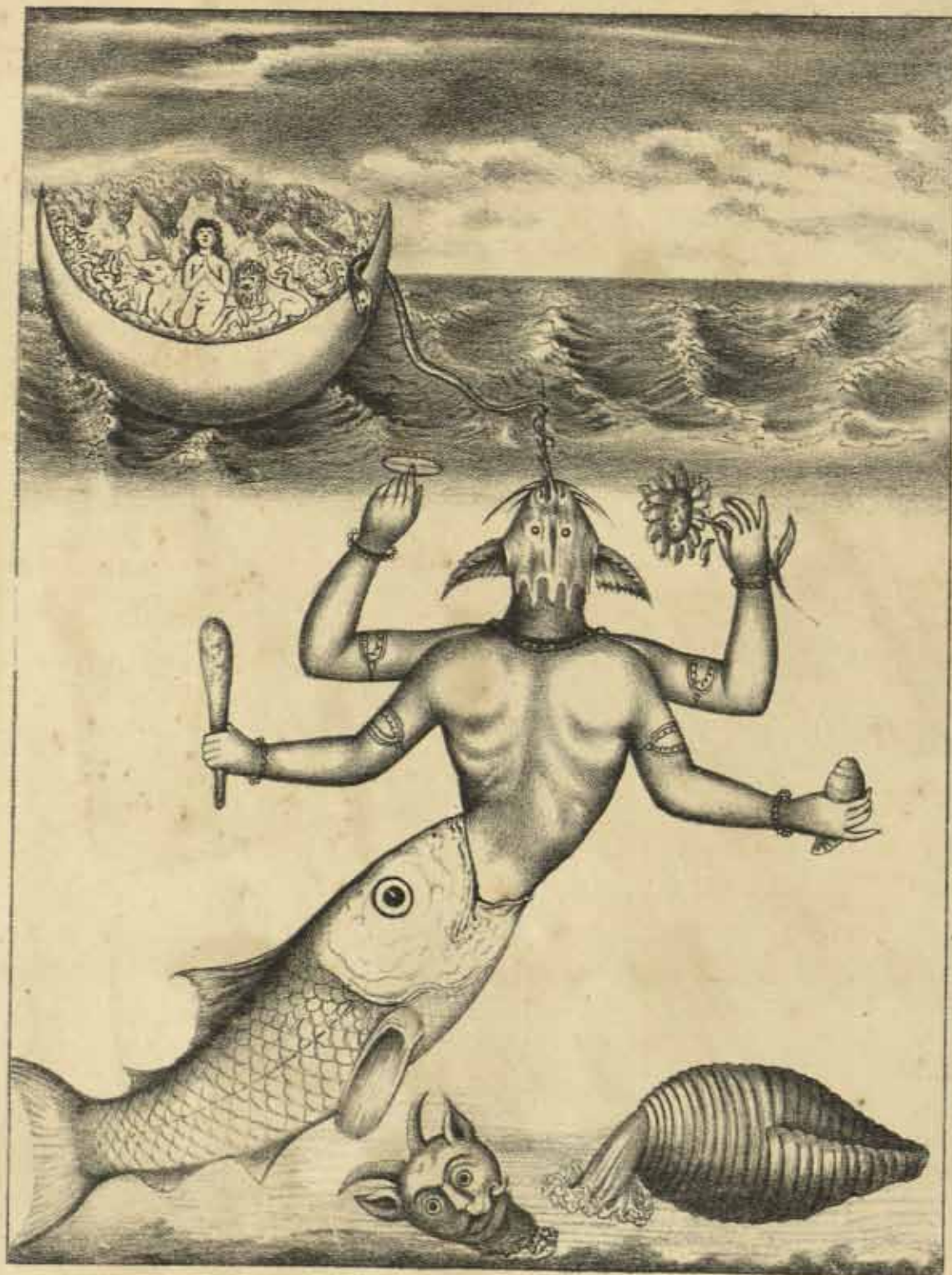
S'riñ gí mat sya in bho mūr ddhá lak shmí bak sho  
 bi rá — ji tah — — pad ma chi hui ta sa — r bbāñ ga  
 sun da ras' chá ru lo — cha nah — —.





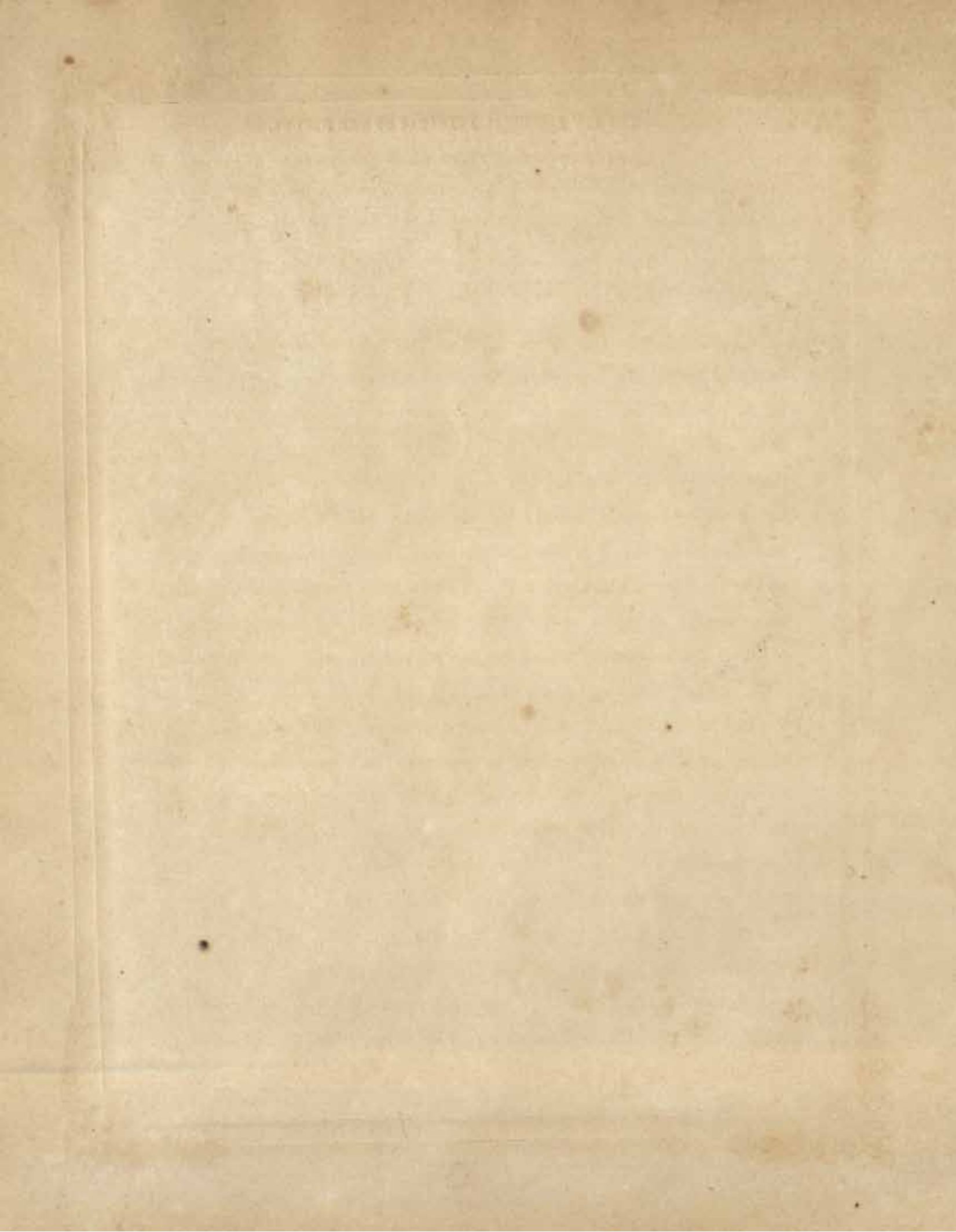
THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS.

I  
THE MATSYA - AVATĀRA



Litho and Print by Kirtishree Das.

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup> S. M. TAGORE.





## II.

## THE KÚRMMA AVATÁRA.

THE object of the *Kúrmma Avatára* was to recover many priceless and precious things which had been submerged during the universal deluge and lay at the bottom of the ocean. Amongst these, and most prized and coveted by the gods, was the *Amrita*, or the water of immortality. It was settled that the *Skhíroda Samudra*, or the ocean of sweet-milk, should be churned. The *Mandara Mountain* was chosen as the churning staff, and *Vásuki*, the great serpent, as the cord to be attached to it. *Vishnu* took the form of a gigantic tortoise (*Kúrmma*), in order that his back may be made the base or pivot of the mountain, which, on account of the unfathomable depth of the ocean, had begun to sink in it. The *Devas*, or the gods, seized the tail and the *Asuras*, or the demons, the neck of the serpent, and all joined in a mighty effort to recover their lost treasure. The ocean was stirred to its very depths by the rapid rotation of the staff. From its mysterious bowels a noxious poison was thrown out, the stench of which threatened to destroy the inhabitants of the three regions of the universe, till *Mahádeva*, whose heart was full of love and generous feelings, came to the rescue, and swallowed the deadly poison, thus saving the world from certain destruction. The process of churning went on, and the sea began to give up its treasures one by one. First, from the vasty deep arose the Moon in all her glory, next, *Śrī*, the goddess of

fortune, then, *Surá-devi*, the goddess of wine, then, the wonderful horse *Uchchaihsrabá*, with seven heads ; these were followed by the celebrated jewel *Kaustubha*, worn by *Náráyana* on his breast, *Párijáta*, the tree of paradise, *Surabhi*, the cow of plenty, *Airábata*, the peerless elephant owned by *Indra*, and various other wonders. And lastly, *Dhanvantari*, the god of the healing art, bearing in his hand, the sacred vase in which was the long-sought-for ambrosia. The demons raised a shout and clamoured for a share of the nectar of life, but they were tricked out of it by a stratagem devised by *Vishnu* at the time of its distribution. This led subsequently to a great war between the *Devas* and the *Asuras*, which resulted in the total discomfiture of the latter.

Reference to the *Kúrmma Avatára* can be found in the “*Satapatha Bráhmaṇa*” chapter of the *Vedas*, where it is stated that “*Prajápati*, having assumed the form of a tortoise (*Kúrmma*) created offspring. That which he created he made (*Akarot*) ; hence the word *Kúrmma*.”



## कूर्मावतारमूर्तिस्तु ।

विलोक्य विम्लेशविधिं तदेष्वरो  
दुरन्तवीर्येयाऽवितथोऽभिसन्धिः ।  
दत्त्वा वपुः काच्छपमङ्गुतं महत्  
प्रविश्य तोयं गिरिमुज्जहार ॥ २ ॥





## II.

## Kūrma Avatāra Mūrti.

(TRANSLATION.)

Then the Lord, mighty in power and unswerving of purpose, seeing obstacles intervene in the work of churning the ocean, assumed the shape of a wonderful, gigantic tortoise, and plunging into the troubled waters supported the mountain on his back.

Bhāgavata.





## परानिकारागसुर्फक्तातालाभ्याम् ।

आखायी ।

<sup>+</sup>नि नि सां सां | <sup>+</sup>सां कै नि धं प म | <sup>+</sup>धं धं मं गं प |  
 वि लो क्य वि ब्ने . . . श . वि धिं . . त

<sup>+</sup>गं कै सां सां | <sup>+</sup>सां सां सां गं | <sup>+</sup>मं धं नि सां | <sup>+</sup>नि नि सां सां |  
 दे . शू रो दु र न्त वी र्यो . . . वि त थो भि

<sup>+</sup>कै नि धं प म धं ||  
 स . . त्विः . . ।

अन्तरा ।

<sup>+</sup>मं धं नि सां | <sup>+</sup>सां कै नि सां सां सां | <sup>+</sup>सां सां कै नि धं नि धं |  
 छ त्वा व पुः का . . च्छ प म हु तं . . .

<sup>+</sup>धं धं | <sup>+</sup>सां सां गं कै नि सां | <sup>+</sup>नि कै नि धं धं मं धं ||  
 म च्छत् प्र वि . श्य तो यं गि रि मु ज्ञ षा . र ।





## PARAJA.

## TÁLA—SUR-PHÁKTÁ.

## First Strain.



Bi lo kya bigh ne — — — s'a — bi dhi — ñ ta

de — s'va ro du ran ta bír yyo — — — bi ta tho

bhi sa — n dhih — —

## Second Strain.



Kri tvá ba puh ká — ch chha pa mad bhu ta — — — ñ

ma hat pra bi — s'ya to yañ gi rí muj ja há — ra.





THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS.

II

THE KŪRMMA - AVATĀRA



Litho. and Print by Kishorendra Das.

DESIGNED & LITHOGRAPHED FOR D'S M TAGORE.





## III.

## THE VARÁHA AVATÁRA.

VISHNU is said to have assumed the shape of a boar in order to raise the submerged earth above the surface of the unfathomable deep. According to some accounts, when the earth was overwhelmed during the deluge, Brahmá resumed his contemplative attitude to think of the best way of raising it up again, and sent up a fervent prayer to the Almighty Power to furnish him with the means. A short while after, while thus engaged in devotion, there emanated from him a spirit,—an essence, which took the shape of a white boar, but of a very small stature. It presently astonished Brahmá and his sons, by assuming the size of a gigantic elephant, and, uttering a terrible sound like thunder, convinced them beyond the shadow of a doubt, that it could not be anything else but a manifestation of the divine power. It then took a jump into the airy regions and plunged headforemost into the deep, throwing the ocean and its presiding deity into violent convulsions. With the characteristic instinct of the animal, it began to smell out where the earth was submerged, and coming across it at the very bottom of the deep, raised it high up on his tusks and restored it to its original place. According to other legends, ( supported by the Agni Purána ), the object of the Incarnation was to punish a demon known by the name of Hiranyáksha. Jaya and Bijaya, the



two door-keepers of Vishnu, having offended some Rishis who had desired admission into the divine presence, were turned out of heaven and doomed to take birth on earth. There they were born as the sons of Káśyapa by his wife, Diti, and named Hiranya-káśipu, and Hiranyásksha. They grew apace. The former subdued the three regions of the universe, and the latter attempted the subversion of the celestial empire. The gods joined in a body in praying to the Almighty Vishnu to save them, and it was in response to their earnest solicitations that he took the shape of a boar, raised the earth above the surface of the ocean, into which it had been hurled by the mighty demon, and put an end to his restless and troublesome life by trampling him under his feet.

According to the Káliká Purána, the boar continued to haunt the earth and had issues, which became the source of so much annoyance to every one, as to oblige the deities to pray to Vishnu again to suppress the pest by taking back to himself the divine essence and energy which sustained these terrible animals and kept them alive. But Vishnu's reply to their prayer was that he could not call back the "power" which had gone out of him, and that it will require one possessing greater prowess than that with which the boars had been invested to effect their destruction. Mahádeva, the fearless, was chosen for this tremendous task, and was gifted with the energies of all the gods. He assumed the form of a gigantic animal, the Sarabha, having eight legs, and totally



destroyed the boar and its progeny, thus restoring peace and tranquility to the groaning earth.

The legend of this Incarnation is anticipated in the Taittiríya Sanhitá and Bráhmaṇa portion of the Vedas, and also in the Sata-patha Bráhmaṇa chapter, where it is distinctly stated that *Prajápati*, (afterwards known by the name of Brahmá), "took the form of a boar, for the purpose of raising the earth out of the boundless waters."





## वराहावतारमूर्तिस्तु ।

ततः संरक्तनयनो हिरण्याक्षो महासुरः ।  
कोऽयन्ति वदन् रोषान् नारायणमुदैक्षत ॥  
वाराहरूपिणं देवं स्थितं पुरुषविग्रहं ।  
शङ्खचक्रोद्यतकरं देवानामार्त्तिनाशनं ॥  
रराज शङ्खचक्राभ्यां ताव्यामसुरसूदनः ।  
सूर्याचन्द्रमसोर्मध्ये पौर्णमास्यामिवाम्बुदः ॥ ३ ॥





## III.

## Varāha Avatāra Mūrtti.

(TRANSLATION.)

Then the Mighty Demon Hiranyāksha, exclaiming 'who is this?' stared at Vishnu with blood-shot eyes, and quivering with rage,—Vishnu, the destroyer of the demons and the remover of fear from the minds of the gods, Vishnu who stood before him, having assumed the face of a boar and the body of a man, and holding in his hands the conch and the discus, between which he shone even as a blue cloud between the sun and moon on a full-moon evening.

Agni Purāna.





## सैन्धवीरागस्त्यबितालीतालाम्भ्याम् ।

आस्थावी ।

सा सा चट चट चट गि चट सा चट नि नि ध प म म गि  
त तः सं र क्त न य ० नो हि र ण्या लो म हा ०

चट सा नि सा नि सा नि सा चट सा सा नि ध प म प  
सु रः ० ० ० को वं त्वि ति व द न् रो धा न् ना

प ध नि ध प म म गि चट सा नि सा नि  
रा ० ० य ण मु दै ० च त ० ० ० ।

अन्तरा ।

म म प ध नि सा नि सा नि नि सा चट चट गि  
वा रा ह रु पि णं दे वं स्थि तं पु र य वि

चट सा नि ध प प सा नि सा सा सा नि ध प म  
ग्र हं ० ० ० श ष्ठ ० च क्रो द्य त ० क रं ०

प प ध नि ध प म म गि चट सा नि सा नि  
दे वा ० ० ना मा त्ति ना ० श नं ० ० ० ।

अन्तरा ।

म म प ध नि सा नि सा सा नि सा चं चं गं चं  
 र रा ज श ह च का भ्यां ता भ्या म सु र सू द

सां निं ध प प सां नि सां चं सां सां निं ध प म  
 नं ० ० ० सू र्या ० च न्द्र म सो ० म ध्ये ०

प ध निं ध प म म म गं चं सा निं सा निं  
 पौ ० ० णं मा स्या मि वा ० स्व दः ० ० ० ।



SINDHU.

TÁLA—SLATHA-TRITÁLI.

First Strain.



Ta tah sañ rak ta na ya — no hi ra nyak sho ma há —

su rah — — — ko yañ tvi — ti ba da n ro shá n

ná rá — — ya ga mu dai k sha ta — — —

Seccond Strain.



Bá rá ha rú pi gañ de bañ sthi tañ pu ru sha bi

gra ha — — ñ s'añ kha — cha kro dya ta — ka ra ñ

de bá — — ná már tti ná — s'a na — — ñ.

## Third Strain.



Ra rá ja s'añ kha cha krá lhyáñ tá bhyá ma su ra sú



da na — — ñ sūr yyá — chan dra ma so r ma dhye —



pau — r ua má syá mi bá m bu dah — — —



THE TEN PRINCIPAL AVATARAS OF THE HINDUS.

III.  
THE VARAHA AVATARA.



Lith. and Print. by K. S. S. S. S.

DESIGNED & LITHOGRAPHED FOR D<sup>R</sup> S. M. TAGORE.





## IV.

## NRI-SINHA AVATÁRA.

THE particulars of the Incarnation, Varáha Avatára, have already been given. It has been stated that the two door-keepers of Paradise, Jaya and Bijaya, took birth on this earth as the demons Hiranyáksha and Hiranya-kasipu, and that the destruction of the former was effected, but the latter continued to ravage the earth, and it was to relieve the gods and others from his tyranny and depredations, that Vishnu had to assume the form of the Man-lion. The demon Hiranya-kasipu had, by a long course of austerities, obtained from Brahmá the boon that neither gods, nor men, nor other created beings then existing shall have power to slay him by day or by night, in heaven or on earth. Proud of this divine favor, which he thought had rendered him completely invulnerable, he began to despise even the gods of heaven, openly defied the divinity of Vishnu, and became a source of terror and mischief to all the three worlds. He took a thorough dislike to one of his sons Prahláda, who, from his infancy, had become a devout worshipper of Vishnu. Prahláda was on several occasions taken to task by his demon-father for acting contrary to his wishes, but without effect. He was successively cast into the fire, dashed against the rocks, thrown fettered into the sea, trampled upon by elephants, and subjected to a thousand other tortures, but the



Almighty always stood by his side and saved his life. Being astonished at these miraculous escapes from the jaws of what was considered inevitable death, Hiranya-kasipu one day asked Prahláda in open durbar the mystery of his wonderful escapes. Prahláda replied he owed every thing to Vishnu and then began to descant on His omnipotence, omnipresence, and omniscience. On being questioned if, by way of illustration, he could certify to the presence of Vishnu in one of the crystal columns which supported the magnificent hall, he answered that he assuredly could do so. The unbelieving father thereupon scoffingly struck the pillar with his sceptre, and behold ! as if to bear his devout disciple out in his assertion, the crystal pillar was rent asunder, and Vishnu in the shape of Nri-siṅha, or half-man and half-lion, leapt out of it, preceded by a thick cloud of smoke that threatened to stifle every breathing creature, and a loud rumbling noise that threw the three regions into utter confusion and dismay. The demon-king in the midst of his astonishment was seized by the hair, and the man-lion placing him across his knees, ripped open his belly with his sharp talons, and, true to the bloody proclivities of the terrible animal whose form and nature had been assumed, sucked the blood of the disembowelled demon-king, and subsequently placed his favorite, the devout Prahláda, on the vacant throne.

Thus perished one of the most terrible demons who devastated the earth in defiance of gods and men. The boon of invulnerability



which he had received was not disturbed. It was said that no created beings then existing shall have power over his life, either by day or by night, in heaven or on earth. The divine promise was not falsified. The author of the demon's destruction was a new Incarnation, and not a created being existing at the time the promise was given. The time when he was killed was neither day nor night, but twilight, and his body was neither on the earth nor in heaven, but on the knees of his destroyer.





## नृसिंहावतारमूर्तिस्तु ।

सिंहस्य कृत्वा वदनं मुरारिः

सदा करालञ्च सुरक्तानेत्रं ।

अर्द्धं वपुर्वै मनजस्य कृत्वा

ययौ सभां दैत्यपतिः पुरस्तात् ॥ ४ ॥

# ORIGINAL ARTICLES

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## IV.

## Aṇi-sinḥa Avatāra Mūṛtti.

(TRANSLATION.)

Vishnu, the slayer of the demon Mura, having assumed the shape of a man-lion, the body being like that of a man, and the terrible face with blood-red eyes like that of a lion, entered the Court of the demon Hiranya-kasipu and stood before him.

Agni Purāṇa.





## सारङ्गरागखेमटातालाभ्याम् ।

आस्थायी ।

$\overset{+}{\text{चै}} \overset{2}{\text{म}} \overset{0}{\text{म}} \overset{2}{\text{प}} \overset{0}{\text{प}} \mid \overset{+}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{चै}} \overset{0}{\text{म}} \overset{2}{\text{चै}} \overset{0}{\text{सा}} \mid \overset{+}{\text{म}} \overset{2}{\text{प}} \overset{2}{\text{नि}} \overset{0}{\text{सा}}$   
 सिं ह स्त क त्वा व द नं मु रा रिः स दा क रा

$\overset{2}{\text{चै}} \overset{0}{\text{सा}} \mid \overset{+}{\text{नि}} \overset{2}{\text{प}} \overset{0}{\text{म}} \overset{2}{\text{चै}} \overset{0}{\text{सा}} \parallel$   
 ल ष्ठ सु र त्त ने र्च ।

चन्तरा ।

$\overset{+}{\text{म}} \overset{2}{\text{प}} \overset{0}{\text{नि}} \overset{2}{\text{सा}} \overset{2}{\text{सा}} \mid \overset{+}{\text{नि}} \overset{2}{\text{सा}} \overset{2}{\text{चै}} \overset{0}{\text{सा}} \overset{2}{\text{नि}} \overset{2}{\text{प}} \mid \overset{+}{\text{चै}} \overset{2}{\text{म}} \overset{2}{\text{प}}$   
 अ ङ्ग व पु र्वा म रु ज स्त क त्वा य यौ स

$\overset{0}{\text{नि}} \overset{2}{\text{प}} \overset{2}{\text{नि}} \overset{0}{\text{सा}} \mid \overset{+}{\text{नि}} \overset{2}{\text{प}} \overset{0}{\text{म}} \overset{2}{\text{चै}} \overset{0}{\text{सा}} ::$   
 भा ० दै त्वा प तेः पु र त्तात् ।

# THE NEW SYSTEM OF MUSIC

## THE NEW SYSTEM OF MUSIC



## THE NEW SYSTEM OF MUSIC





# SÁRĀṆGA.

TĀLA—KHEMATĀ.

## First Strain.

Siñ ha sya kri tvá ba da nañ mu rá rih sa dá ka rá

lañ cha su rak ta ne trañ.

## Second Strain.

Ar ddhañ ba pur bai ma nu ja sya kri tvá ya yan

sa bhá ñ dai tya pa teh pu ras tát.





THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS,

IV

THE NRISIṆHA - AVATĀRA.



Litho. and Print. by Kumbhar Day.

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE.

Handwritten text, mostly illegible due to fading and bleed-through from the reverse side. The text appears to be organized into several paragraphs.



## V.

## THE VÁMANA AVATÁRA.

ANOTHER demon-king, Mahábali, or the Great Bali, had, by dint of penance and devotion, obtained from Brahmá the sovereignty of the universe, that is, of the three regions,—the heavens, the earth, and Pátála (the lower world). He was a model monarch in all respects, but his overweening pride engendered in his mind a supreme contempt of all divine and mortal powers. He was charitable, and kind to his subjects, but, as has been said, his chief guilt lay in denying to the deities and their attendant ministers the homage and oblations that were unquestionably their due. Repeated insults of this nature at last roused the ire of the gods, who applied in a body to Vishnu for redress. With the view of humbling the arrogance of the offending monarch, Vishnu took birth, in the shape of a ricketty little dwarf (*Vámana*), as the son of an old sage, Kasyapa, by his wife Aditi, and appeared before the Great Bali, while he was, on one occasion, displaying his pomp and magnificence at a banquet, and was “in the giving vein.” Taking advantage of this opportunity, the Dwarf-God supplicated the grant of a modest request, *viz.*, of as much land as could be embraced by three strides, wherein, he added, he would accommodate himself, his umbrella, his books, his drinking cup and his staff. Struck



with the singularity and modesty of his prayer, Bali reminded him that all the three regions were his, and that it would not be asking too much even if the prayer was for land sufficient for the erection of a large palace. To this the Dwarf naively replied that the wants of a poor Brahmin were but few, and that if the request he had preferred were complied with, he would consider his ambition amply gratified. While Bali was ratifying his promise, according to the custom of those days, by pouring out water from a vessel upon the hand of the person to whom it was given, his priest, Śukráchárya, warned him of the danger that would follow his rash promise, for, added he, the miserably-clad and disproportioned mendicant was no other than the great Vishnu himself. But the monarch was too high-minded to take back his word that was once given. The water was no sooner poured into the hands of the Vámana, than his size began visibly to increase till it assumed such colossal proportions that without the least effort he made one stride and compassed the vast globe of the earth ; with the second, the whole of the airy expanse ; and, while he was, with the third, going to stride over the infernal regions (*Pátála*,) Bali, convinced of the divinity of the supposed mendicant, prostrated himself and begged of the God to place that step over his head, and to pardon him for his pride and arrogance. Being deprived of the supremacy over the three regions by this piece of ingenuity, Bali had no place where to go. As a reward, however, for his past righteousness, he was assigned a delightful



habitation in Pátála, from whence, after a temporary residence and unceasing devotion, he was translated to heaven.

According to Professor Goldstücker, "the Vedic conception of the three strides of Vishnu, is doubtless the basis of the idea whence this *Avatára* arose." Mention of the three steps is made in portions of the Rigveda and Taittiríya Sanhitá.





## वामनावतारमूर्तिस्तु ।

श्रीवत्सकौस्तुभोरस्कं पूर्णेन्दुसदृशद्युतिं ।  
सुन्दरं पुण्डरीकाक्षं अतिखर्वतरं हरिं ॥  
वटुवेशधरं देवं सर्ववेदान्तगोचरं ।  
मेखलाजिनदण्डादिचिह्नेनाङ्कितमीश्वरं ॥  
तं दृष्ट्वा देवताः सर्वाः शतक्रतुपुरोगमाः ।  
स्तुत्वा महर्षिभिः सार्द्धं नमश्चक्रुर्महौजसः ॥ ५ ॥





## V.

## Vāmana Avatāra Mūrtti.

(TRANSLATION.)

To Him—whose breast is adorned with the ‘Śrīvatsa’ marks and with the precious gem ‘Kāustubha,’ whose body is beautiful and shining like the resplendent full-moon, whose eyes are like white-lilies, who is of small stature, who wears the sacrificial zone and is girt by an antelope-hide round his waist, who holds a staff in one of his hands, who is arrayed in the dress and with the appointments like those of a Brahmin newly invested with the sacred thread, and who is versed in all the ‘Vedas’ and ‘Vedāṅgas’—to Him the mighty gods and the holy sages, accompanied by Indra, rendered homage and offered prayers.

Padma-Purāṇa.

# Memorandum

CONFIDENTIAL

The following report is being submitted to you for your information and guidance. It contains a summary of the results of the investigation conducted by the Special Agent in Charge, Mr. J. Edgar Hoover, and the Special Agent, Mr. [Name], on the subject of the [Subject]. The results of the investigation are as follows: [Detailed description of the investigation results, including the methods used, the information obtained, and the conclusions reached.]

Very respectfully,  
J. Edgar Hoover  
Special Agent in Charge



## विभासारागमध्यमानतालाभ्याम् ।

आस्त्रायी ।

सा चट् ग प | प ध प ध नि ध प ग ग चट् सा चट् |  
 श्री वत् स कौ शु भो र ० ० स्त ० ० पू र्णं नु स

चट् ग चट् सा प ध ध ध | प ध सा सा सा प ध  
 ह श बु तिं सु न्द रं पु ण्ड री ० का चं अ ति

नि ध | प प ग प ग चट् सा ||  
 ख ङ्ग त रं ० ० ह रिं ० ।

अन्नरा ।

ग ग प ध | सा सा सा सा सा चट् चट् चट् |  
 व तु वे श ध रं दे वं स ङ्ग वे दा

चट् सा चट् ग चट् सा ध प प ध ध ध | प ध सा  
 ना गो ० ० च रं ० ० मे ख ला जि न द ०

सा सा प ध नि ध | प प ग प ग चट् सा ||  
 ण्डा दि चि ज्ञे ना ज्ञि त मी ० ० श्रु रं ० ।

अन्तरा ।

प ध सां सां | सां सां सां सां | सां चं चं चं |  
 तं ह द्या दे व ताः स र्वाः श त क्र तु

सां सां चं गं चं सां ध प ध ध ध ध | प ध सां |  
 पु रो . . ग माः . . सु त्वा म ह र्षि भिः .

सां सां प ध नि ध | प ग प ग चं सां ::  
 सा हं न म स क्रु र्म हौ . ज सः . ।



**BIBHÁSA.**

TÁLA—MADHYAMÁNA.

**First Strain.**


S'ri bat sa kaus tu bho ra — s ka — ñ púr yeu du sa  
dri s'a dyu tiñ sun da ráñ pug da ri — kák shañ a ti khar bba  
ta ra — ñ ha ri ñ.

**Second Strain.**


Ba tu be s'a dha rañ de bañ sar bba be dáu ta go — —  
cha ra — ñ me kha lá ji na da u dá di chi hue nán ki  
ta mí — — sva ra ñ.

**Third Strain.**


Tañ drish tvá de ba táñ sar bbe s'a ta kra tu pu ro — — ga  
máh — — stu tvá ma har shi bñih — sár ddhañ na mas' cha krur  
ma hau — ja sah —

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Handwritten text in the top right corner, possibly a name or title.

ARABIC  
MUSICAL NOTATION

Handwritten musical notation on ten staves, featuring various notes and symbols characteristic of Arabic music.

Handwritten signature or mark at the bottom center.



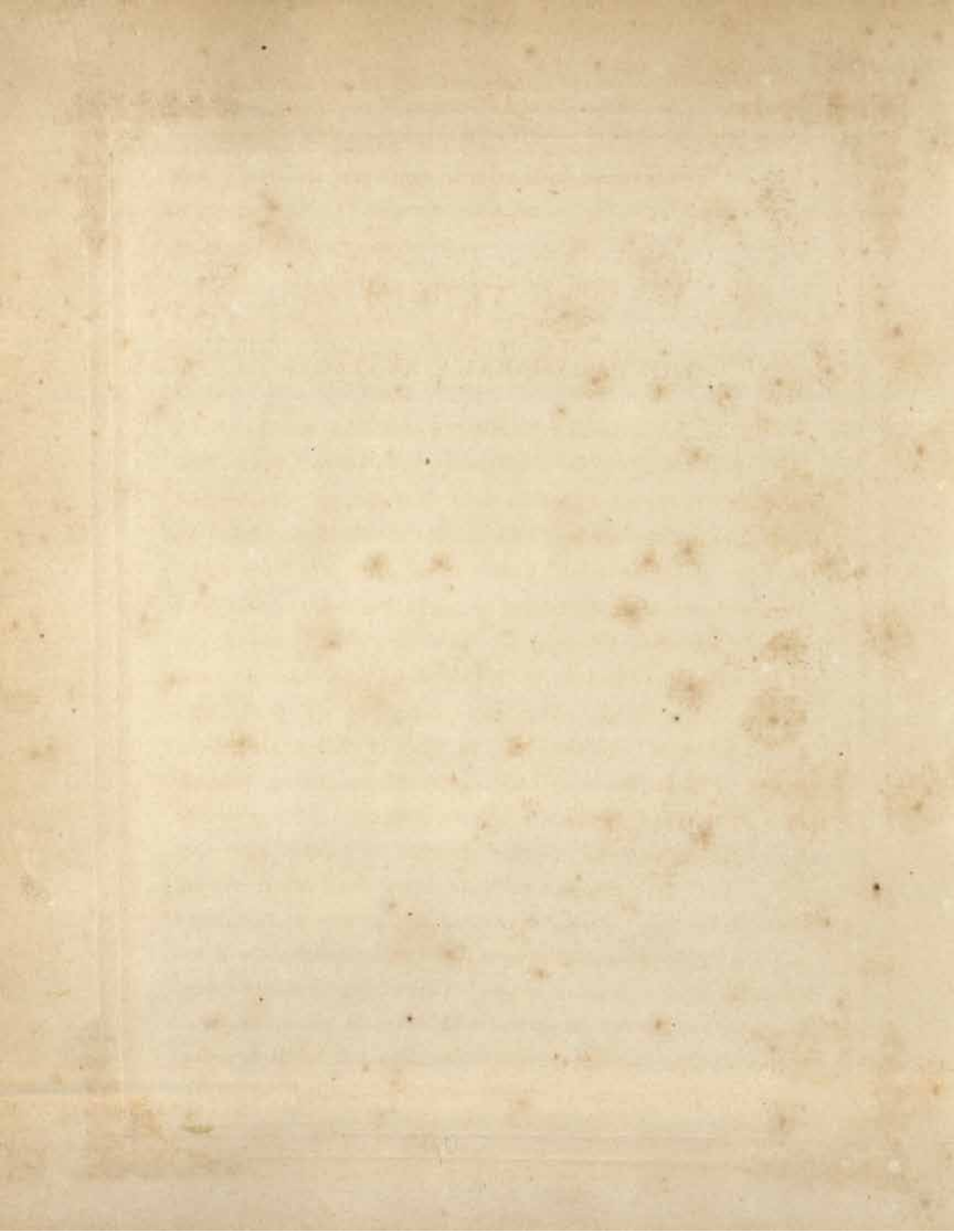
THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

V  
THE VÁMANA - AVATÁRA.



Litho and Print by Krishnabhai D. S.

DESIGNED & LITHOGRAPHED FOR D<sup>R</sup> S. M. TAGORE.





## VI.

## THE PARASU-RÁMA AVATÁRA.

PARASU-RÁMA, the sixth Incarnation of Vishnu, was the son of a pious Brahmin of the name of Jamadagni, by Renuká, a Khsatriya Princess. It is related that the pious sage had, on one occasion, reason to be dissatisfied with the conduct of his wife, and asked his sons to cut off her head. Each and all of them refused, except Parasú-ráma, who, subordinating feeling to obedience and filial duty, without hesitation beheaded her with the *Parásu*, (axe)—the gift of his patron deity Mahádeva. Highly pleased with his son's sense of duty, Jamadagni wished him to request a boon. He prayed that his mother might be brought back to life, and that himself might enjoy long life and prove invincible in war. The request was granted. In order to atone, however, for the sin of matricide, Ráma went to Mount *Kailása* where he remained absorbed for years in meditation and prayer. In the meantime a Kshatriya king, (*Kárttíavírya*), while out hunting, happened to come to the hermitage of Jamadagni and was there entertained in right royal style in the absence of the venerable sage by his pious spouse. Ascertaining that the source from which all the rich viands and delicacies came was *Káma-dhenu*, the cow of plenty—which the god Indra had left in the hermit's charge, the king expressed a wish to have it. Resenting the refusal,



he attempted to take forcible possession of the animal, but the divine cow, suddenly assuming extraordinary size, showed a bold front to the king and his followers, most of whom she gored to death or put to flight. Parásu-ráma, on his return to the hermitage, was informed of the treacherous conduct of Kárttyavírya, and burning to revenge the insult offered to his father, pursued the Kshatriya king in hot haste, slew him, and then went back to resume his meditations and prayer on Mount *Kailása*. The sons of Kárttyavírya, to avenge the death of their father, subsequently slew the pious Brahmin, who, at the last moment, called loudly on Parásu-ráma for help. But the response came when all was over. Parásu-ráma who arrived when the funeral pyre of his father was being lighted, swore solemnly that he would extirpate from the face of the earth the whole race of Kshatriyas whose leaders had in so cowardly a manner murdered his inoffensive father. And thrice seven times did he clear the earth of the Kshatriya caste, subsequently restoring the sovereignty to the Brahmins, and establishing order and system amongst them. He was, however, refused possession by the ungrateful Brahmins of a piece of land where to spend the rest of his days in peace and meditation. Parásu-ráma accordingly journeyed to the Malabar Coast, where he begged of Varuna, the god of the ocean, to grant him as much space as an arrow would fly over. Fearing, when apprised of the divine nature of Parásu-ráma, that the request contained some trick of Vishnu's, (like that practised on Bali on a previous occasion), to deprive him of his possessions, Varuna applied to the other



gods for advice. Under their direction it was arranged that, on the night previous, the god of death should in the shape of a white ant almost sever the string of Parasu-ráma's bow, so that the arrow when shot forth would go but a little way. The plan succeeded admirably, and Parasu-ráma was obliged to content himself with a limited plot of land, formed by the receding of the sea on the Malabar Coast, where, according to the legend, he is still living.

the other. Under this device it was changed to a  
 high point, and the point of view, which in the case of a  
 about a ten-minute or fifteen-minute interval at the end of a  
 with some words of a few lines. The first sentence of the  
 and then to the end of the sentence, which is a final  
 of the, during the rest of the time, the whole of the  
 when, and also, at the end of the whole, the whole of the



## परशुरामावतारमूर्तिस्तु ।

कोटिसूर्यप्रतीकाशं विद्युत्पुञ्जसमप्रभं ।  
तेजोराशिं ददर्शाय जामदग्न्यं प्रतापवान् ॥  
नीलमेषनिभं प्रांशुं जटामण्डलमण्डितं ।  
धनुःपरशुपाणिञ्च साक्षात्कालमिवान्तकं ॥  
कार्तवीर्यग्रान्तकं रामं दृष्ट्वा क्षत्त्रियमर्हिनं ।  
प्राप्तं दशरथस्याग्रे कालमृतुमिवापरं ॥ इ





## VI.

## Parasú-rāma Avatāra Mūrti.

(TRANSLATION.)

Dazzling like myriads of suns, flashing like lightning, appearing a luminous mass of energy and power, of form majestic and like the cloud of azure hue, with tangled locks, a bow in one hand and an axe in the other, stood Parasú-rāma, the slayer of Kārttyavīryya, and the destroyer of the fiery Ishattriya race, even like the king of terrors, before Dāsāratha, and thus was he seen by the valiant Rāma Chandra.

Adhyātma Rāmāyana.





## खाम्बावतीरागधामारतालाभ्याम् ।

आस्थायी ।

सां नि सां चं सां सां नि नि ध म म प ध म म ग  
को टि सू र्य प्र ती । का शं । वि द्युत् पु । अ स

ग म चं सा सा सा म ग म ध नि सा चं चं ग  
म । प्र मं ते जो रा शिं द द शी थ जा म ।

चं सा नि सा नि ध ध नि प ध  
द मंत्र प्र ता । प वा । न ।

अन्तरा ।

म म नि ध नि नि सा नि सा नि सां चं सा नि  
नी ल मे । ध नि मं प्रा शुं ज टा म ण्ड ल

सा नि नि ध म म ग ग म प ध नि सा  
म । ण्ड तं ध नुः प र शु पा । णि ध

चं चं सा सा नि सा नि ध ध नि प ध  
सा चात् का ल मि वा । न्त कं । । ।

सञ्चारो ।

<sup>+</sup>सां निं <sup>०</sup>सां <sup>३</sup>सां निं <sup>०</sup>निं <sup>०</sup>निं <sup>३</sup>धं <sup>०</sup>धं मं | <sup>+</sup>पं <sup>०</sup>पं <sup>३</sup>धं <sup>०</sup>मं <sup>०</sup>गं  
 का र्त्त वी र्य्या । न्त कं रा मं । ह म च । त्ति, य  
<sup>३</sup>गं <sup>०</sup>मं <sup>३</sup>चं <sup>०</sup>सां ||  
 म । ह नं ।

आभोगः ।

<sup>+</sup>सां <sup>०</sup>सां <sup>३</sup>मं <sup>०</sup>गं <sup>३</sup>मं <sup>३</sup>धं निं <sup>०</sup>सां | <sup>+</sup>चं <sup>३</sup>चं <sup>३</sup>सां <sup>३</sup>सां निं <sup>०</sup>सां निं  
 प्रा मं द श र य स्या ग्रे का ल मृ तु मि वा ।  
<sup>३</sup>धं <sup>३</sup>धं निं <sup>०</sup>पं <sup>३</sup>धं ::  
 प रं । । ।

## KHÁMBÁJA.

TÁLA—DHÁMARA.

## First Strain.



Ko ti sūr yya pra tī — ká s'a ñ bi dyut pu ñ ja sa

ma — pra bhañ te jo rá s'ñ da dar s'a tha já ma —

dag nyañ pra tá — pa bá — — n.

## Second Strain.



Ní la me — gha ni bhañ prañ s'uñ ja tá may da la ma v

di tañ dha nuh pa ra s'u pá — ññ cha sa kshát ká la

mí bá n ta ka — — ñ.



## Third Strain.

Kár tta bîr yyá n ta kañ rá ma ñ drip ta ksha — ttri ya

ma r dda nañ.

## Fourth Strain.

Práp tañ da s'a ra tha syá gre ká la mri tyu mi bá —

pa ra — — ñ.

THE TEN PRINCIPAL AVATARAS OF THE HINDUS.  
THE PARASU - RAMA AVATARA.



Lith. and Print. by Kriśṇacharya Das.

DESIGNED & LITHOGRAPHED FOR DR S. M. TAGORE.



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## VII.

## THE RÁMA AVATÁRA.

RÁVANA, the ten-headed and twenty-armed giant-monarch of Lañká, (Ceylon), having received from Brahmá, through single-minded devotion and severe penances, the boon of invincibility as regards gods and demons, began to take so much advantage of it, by tyrannising over the gods, (some of whom he ordered to do even menial works), that they went up to Vishnu with earnest solicitations for speedy redress. In the conclave of gods it was resolved that Vishnu should again incarnate himself and be born as the son of Daśaratha, King of Ayodhyá, (Oudh), while his consort, Lakshmí, should join him in the mundane world in the shape of Sitá, the daughter of king Janaka of Mithilá (Behar). It was also resolved that the gods representing the elements of nature, should come down in the form of monkeys and lend their aid in the punishment and destruction of the demon-king, who did not, at the time of asking the favor of Brahmá, contemplate the possibility of any harm coming to him from such insignificant quarters as man and monkey. Ráma, or as he is popularly called, Ráma Chandra, with his step-brothers, Lakshmana, Bharata and Śatrughna, grew apace and made rapid improvements in the arts and sciences under the tutelage of Vaśistha. At the request of Visvámitra, the pious sage, whose forest retreat as well as those of his neighbouring



peace-loving brother-hermits were molested by a she-demon named Táraká, Ráma Chandra, while yet a boy, killed this pest of the forest, and freed the country from her depredations. While out on this expedition, he was conducted to the court of Janaka, King of Mithilá, who had a lovely daughter named Sitá, said to have been born of the earth, and to have been taken up while the land was being ploughed. It was known that the beautiful Sitá was destined by her royal father for him who would succeed in bending a wonderful bow of enormous toughness and strength (belonging to Siva)—which was in the palace. All the renowned heroes and stalwart warriors of those days came and went away disappointed, ashamed and wondering at their inability even to lift up the mighty bow. It was left to Ráma Chandra to achieve triumphant success. He succeeded not only in bending it, but in breaking it into two fragments. The hand of the lovely Sitá was accordingly awarded to him. She proved herself to be the embodiment of all that was pure, tender and loving. Meanwhile, Daśaratha, getting old and sick with the cares of royalty, was preparing for the installation of his eldest-born, Ráma Chandra, to the throne. At this moment he was reminded by his second wife, Kaikeyí, of his promise, given to her in consideration of his satisfaction with her conduct on two occasions, that he would confer on her any two boons she might ask whenever she should desire to do so; and was utterly astounded to hear from her lips the unreasonable requests she now preferred at the instigation of a spiteful, hump-backed



maid-servant of hers. The first was, that Bharata, her son, should be placed on the throne instead of Ráma Chandra ; and the second, that Ráma Chandra should be exiled to the forests for a period of fourteen years. Ráma Chandra, with rare high-mindedness and sense of duty, accepted his position and betook himself to the wilderness in the garb of a mendicant, accompanied by his faithful consort Sitá, and his brother Lakshmana, both similarly dressed ; and though he earnestly solicited them to leave him alone in his exile, his objections were affectionately but firmly overruled. Here they suffered much privations.

During their sojourn in the forests, Lakshmana incurred the displeasure of Súrpanakhá, a sister of Rávana, by scornfully rejecting the Rákshasi's proffered love, and chastised her impudence by cutting off her ears and nose. But "hell hath no fury like a woman scorned."—The outraged Súrpanakhá went over to Rávana in a paroxysm of rage and induced him to take some steps to avenge her. Márícha, one of the attendants of the mighty monster, was ordered to betake himself to the forest of Dandaka and to assume the form of a golden deer. He did so. Sitá, charmed with the wonderful beauty of the animal, expressed a wish to become its possessor. Ráma promptly went in pursuit of the handsome animal, and Lakshmana, likewise, a short time after, was induced to go in search of him, deceived by a cry for help, which appeared apparently to proceed from Ráma. Taking advantage of the absence of both



the brothers from the hermitage, Rávana approached it, disguised as a religious mendicant, and, pouncing upon the startled Sitá, carried her to his car, and bore her away through space to his sea-girt home, Ceylon. Loud and bitter were the lamentations of the brothers when they missed Sitá on their return to the hut, and hot and eager was the search which they made for her in the vast wilderness. They at last succeeded in finding the track of the ravisher by means of the ornaments which Sitá had intentionally dropped to guide them in their search. Thus they came across Sugriva, king of the monkeys, and having entered into a firm alliance with him, they directed their steps towards the South. The stretch of water which separates India from Ceylon, was crossed by Ráma Chandra's invading army, by means of a bridge of stones, (the position of which is now represented by "Adam's Bridge,") and Lañká was beseiged. It would occupy much more space than the scope of the present work would admit of, were details given of the mighty struggle which ended in the defeat and death of Rávana. For glowing and thrilling descriptions of the terrible battles that took place, of the unparalleled heroism of the leaders of the opposing hosts, of the privations and disappointments to which Ráma Chandra and his party were, from time to time, subjected, of the faithful services rendered by the staunch and stalwart Hanumána, the monkey-god, of the wisdom and stern rectitude of Bibhishana, who, though a brother of Rávana, had the moral courage to secede from his camp and join the cause of virtue and justice,



the reader is referred to that "Iliad of the East," the *Rámáyana* itself. It would suffice for the purpose of this work to mention, that, performing prodigies of valour, *Rávana* was routed and slain, and all the members of his valiant family shared his fate. *Sitá* was recovered. But, before taking her to his heart, *Ráma Chandra*, to test that she still retained her truth and purity, made her undergo the ordeal of fire. As expected, she came out of it triumphant. The victorious *Ráma Chandra* now returned in pomp and state to *Ayodhyá*, and ascended the throne left vacant by the death of his father, who had died of a broken heart immediately after the departure of *Ráma Chandra* to the forests, *Bharata* having decidedly declined to be disloyal to his royal brother and to assume the reins of government. It was whispered about, however, and the whispers reached the ears of *Ráma Chandra*, that *Sitá* had lost the crown of all female virtues—chastity—by remaining so long in the power of *Rávana*. A poor washerman one day had a violent quarrel with his wife on account of her misbehaviour, and turned her out of the house, saying that he was not going, like *Ráma Chandra*, to be duped by an impure wife. This the king happened to hear, and he felt keenly the scorn implied in these words. To prevent such accusation against no less a person than his beloved queen being bruited about, and to stop for ever the breath of scandal, he ordered his ever-faithful brother *Lakshmana* to take the unfortunate *Sitá*, who was then going to be a mother, to the forest and leave her there to take care of herself. This painful and cruel sacrifice to the popular



voice,—the object being to identify royalty with the feelings and wishes of the people,—was accomplished. In due time Sitá gave birth to twins, Lava and Kúsa, who were taken care of and educated in the *shástras* by the sage Válmíki, with whom the helpless ex-queen had taken refuge. The boys had, on one occasion, retained possession of the sacrificial horse of the Asva-medha Yajña (a sacrifice contemplated by Ráma Chandra), which was, according to the rules for the Sacrifice, let loose upon the world. This act of theirs brought about a violent collision between them and the brothers of Ráma Chandra, who were one by one defeated by them and put to death. Ráma Chandra who had at last come to the rescue, was doomed to a similar fate. The water of immortality having subsequently been poured upon the dead by the sage Válmíki, they sprang back into life. Mutual recognition followed, and the hitherto miserable queen and the two princes were taken in triumph back to the capital. But the poor lady had no rest. Circumstances occurred, and she was again called upon to prove her virtue. Harassed and weary of life, in the agony of her sufferings, she called on her mother to appear and relieve her of her unfortunate existence. Her supplication was heard. The earth opened wide, and her innocence having been made patent to all, she dropped into her mother's arm and was lost to view. The disconsolate king was determined to quit a life which had become henceforth burthensome to him, but the God of Death interposed, and reminded him that his time had not yet come. When that time arrived, Ráma went in great state to the river

Sarayu, and while walking into it, was hailed by heavenly voices of welcome, and entered "into the glory of Víshnu."

Ráma Avatára has numerous worshippers all over India and particularly in Oudh and Behar. He is held to be the prototype of an undaunted hero and a popular sovereign, tempering mercy with justice, a terror to wrong-doers, but meek as a lamb to the innocent and to those devoted to him,—a model of magnanimity, purity of character, virtue, wisdom, simplicity, and tender-heartedness ; in short, of all the attributes of a really good king and a just mortal.





## रामावतारमूर्त्तिस्तु ।

कालाम्बोधरकान्तिकान्तमनिशं वोरासनाध्यासिनं

सुद्रां चानमयीं दधानमपरं हस्ताम्बुजं जानुनि ।

सीतां पार्श्वं गतां सरोरुहकरां विद्युन्निभां राघवं

पश्यन्तं मुकुटाङ्गदादिविविधाकल्पोज्ज्वलाङ्गं भजे ॥ ७ ॥





## VII.

## Rāma Chandra Avatāra Mūrti.

(TRANSLATION.)

The object of my unceasing prayers is Rāma Chandra, the hue of whose body is like that of the dark cloud, who kneels beside his lovely consort Sita, with a crown on his head and adorned with armlets and flashing jewels,—the palm of one hand pressed on his bosom and the other on his left thigh, casting affectionate glances on her, as she sits with a lotus in her hand, radiant with the resplendent beauty of the lightning!

Tantra-Sāra.





## देवकिभिटीरागठुंरीतालाभ्याम् ।

आस्थावी ।

कट ग ग ग ग | ग ग म प | म म ग म म |  
का ला भो ध र का न्ति का न्त म नि शं वी रा

प प म म | ग कट कट | सा नि नि सा | ग ग ग म म प |  
स ना ध्या सि नं मु द्रां शा न म र्धो द धा न म प रं

म ध प प | म प म म | ग कट सा ||  
ह स्ता स्तु जं जा . . नु नि . . ।

अन्तरा ।

प प ध नि नि | सां सां सां नि नि | नि सां सां सां नि |  
सी तां पा श्वं ग तां स रो ह ह क रां वि द्यु वि भां

ध नि सां नि नि ध प | ध सां सां सां सां | सां नि नि नि |  
रा . . ध वं . . प श्व न्तं मु कु टा ङ्ग दा दि

ध ध प | ध नि ध प | म प म ग ग कट सा ::  
वि वि धा क लो ज्ज्व ला ङ्ग . . भ जे . . ।





## DEBAJHIJHITÍ.

TALA—THUNRÍ.

## First Strain.

Ká lám bho dha ra kán ti kán ta ma ni s'añ bí rá

sa ná dhyá si nañ mud ráñ jñā na ma yñ da dha na ma pa

rañ has tám bu jañ já — — nu ni — —

## Second Strain.

Sí táñ pár s'va ga táñ sa ro ru ha ka ráñ bí dyun ni bhāñ

rá — — gha ba — ñ pa s'yan tañ mu ku táñ ga da di

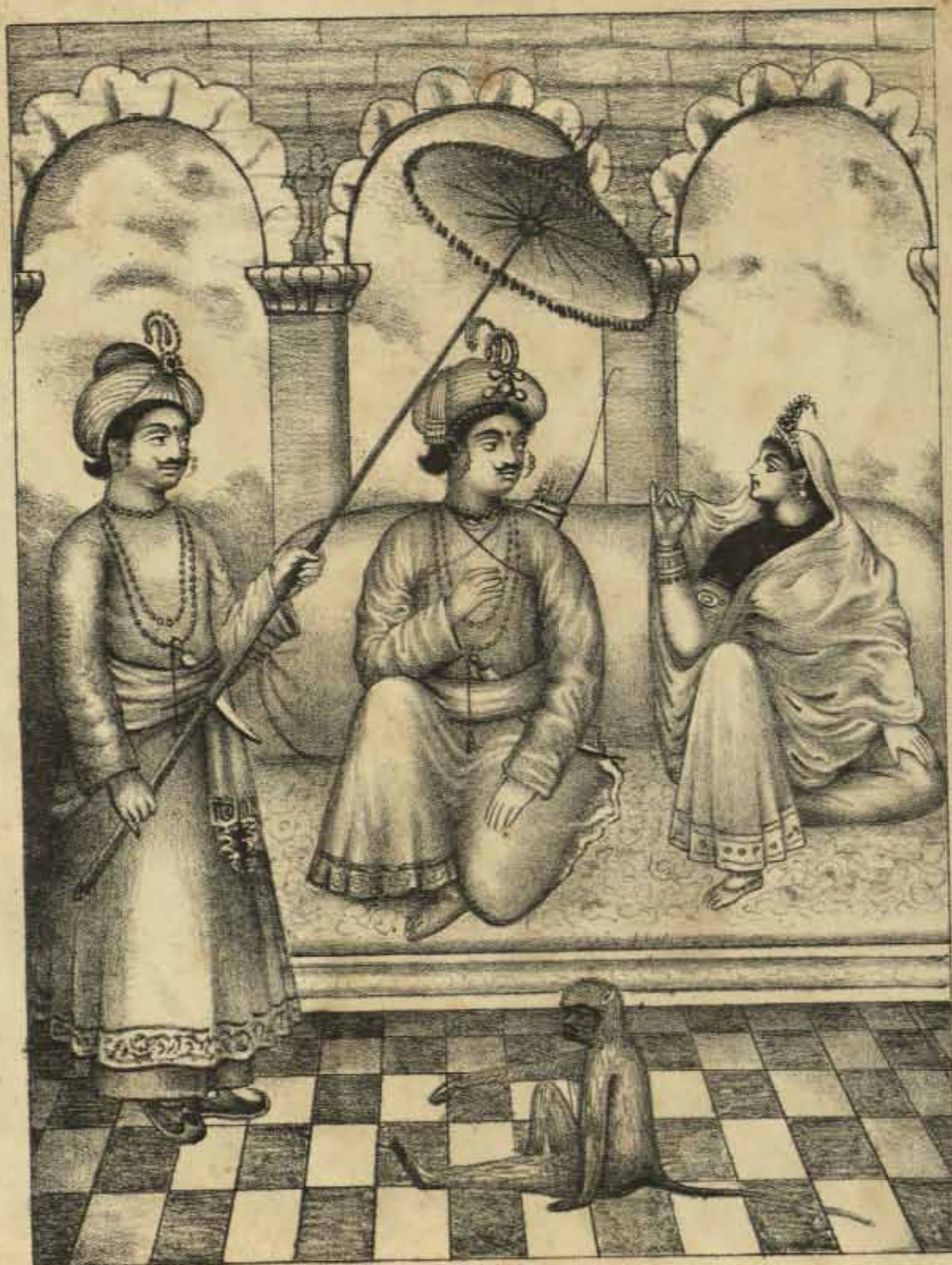
bí bí dhá kal poj jva lāñ ga — ñ bha je — —





THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

VII  
THE RÁMA - AVATÁRA.



Lith. and Print. by Kistohary Das.

DESIGNED & LITHOGRAPHED FOR D<sup>S</sup>. M. TAGORE.





## VIII.

## THE BALARÁMA AVATÁRA.

THE life of Balaráma is so closely associated with that of Krishna, the popular Hindu Deity, that it is necessary to narrate the particulars of the birth of both, in order to bring out the history of the eighth Avatára clearly before the reader. Kaṁsa, a cruel and powerful demon-king of Mathurá, had a cousin named Devakí, who was married to Vasudeva. Kaṁsa having received a warning from above, that the eighth child born of Devakí would be the cause of his death, ordered her, together with her husband, to be put in irons and kept under strict guard. Six children born of them were one by one put to death by command of the tyrant. The tyranny and oppression of the king having become absolutely intolerable to the gods, they prayed to Vishnu for relief and aid. Whereupon Vishnu took two hairs, one white and the other black, which, at his will, were transformed into Balaráma and Krishna, (one fair and the other black, according to the color of the hair from which each had sprung), and, as such, they were placed one after the other in the womb of Devakí,—Balaráma as her seventh, and Krishna as her eighth conception. Balaráma, however, was by some mysterious and divine agency transferred from the womb of Devakí to that of Rohiní, another wife of Vasudeva, who was then residing at Gokula. This



was done to preserve the life of the child from the persecutions of the cruel king. Krishna was, immediately after his birth, secretly removed by his father and left in charge of Yasodá, the wife of Nanda, a well-to-do cow-herd of Gokula, who had just then given birth to a daughter. While the guards were wrapped in mysterious slumber, the new-born babe of Nanda was carried away and substituted for the infant Krishna. No one but Vasudeva and his wife knew of the substitution. The changeling was regarded as the eighth issue of Devakí, and was, according to the orders of Kaṁsa, taken to be slain. But the gods protected her, and she slipped out of the hands of the deputed assassin and flew up to the skies, warning the tyrant, before disappearing in the heavens, that his slayer was growing apace and flourishing at Gokula. Kaṁsa's eyes were now opened, and he was satisfied that he had been over-reached. In his fury he gave orders for the massacre of all the newly-born male children in his kingdom, and demons and monsters were sent out, in the shape of men, women and animals, to bring about their death. Balaráma and Krishna, who had been taken charge of by Nanda, and were nurtured and brought up at Gokula, and subsequently at Brindábana, grew up together and became intimate as brothers. Balaráma was endued with Herculean strength, and took a prominent part in many of the boyish pranks and adventures of his comrade Krishna. One of his earliest exploits was the destruction of the great demon Dhenuka, who had, in the form of an ass, attempted to encompass his death. Another demon, named Pralamba, who



essayed to carry him off on his shoulders, was dashed to pieces by the infant hero. In one of his drunken fits,—for he was known to be inordinately fond of intoxicating liquors,—he commanded the river Yamuná (Jumna) to come to where he was, that he might bathe therein, but, enraged at the order not being promptly heeded, he plunged his plough-share, (which he had always with him), into the river, and dragged the waters after him whithersoever he went, until they had to ask his pardon. Failing to kill the brothers by means of hired assassins, Kaṇsa invited them to a sacrificial feast at Mathurá, where he thought he could more effectually carry out his plans regarding their destruction. The brothers accepted the invitation, and after successfully passing through several adventures, reached the Palace. Krishna was to a material extent indebted to Balaráma for the fruition of the object of his life, *viz.*, the destruction of the tyrant king. Balaráma was, like his brother, not only a mythological but a historical character. He was interested in the Great Kurukshetra War, though he did not take any active part in it. When Śám̐ba, the son of Krishna, was detained a prisoner at Hastinápur by Duryodhana, Balaráma demanded his release, and incensed at receiving a refusal, thrust his plough-share under the ramparts of the city and drew them towards him, until his enemies were compelled to surrender their prisoner. When Arjuna with the approval and help of Krishna, carried away his sister Subhadrá, Balaráma set out with his followers in hot pursuit, and was at last with difficulty persuaded to desist. One of his last heroic feats recorded was the



destruction of the dreadful demon Dvididha, who had assumed the shape of a monkey and stolen his weapons. He quitted this world before Krishna, while sitting under a banyan tree.

According to some accounts, based on popular belief, Krishna is considered to be the eighth Incarnation. But others hold that he is the *perfect manifestation* of Vishnu, and, as such, cannot be called an Incarnation, having but partially the essence of divinity in him. When he is thus regarded, his elder brother, Balaráma, takes his place as the eighth Avatára. In representing the latter as an Avatára, the authority of Vyása, (the renowned author of the Puráṇas and the Mahábhárata), who is said to have mentioned the names of the Incarnations in the following sentence, may be cited:—

“मत्स्यः कुर्मो वराहश्च वृषिर्हो वामनस्तथा ।

रामो रामश्च रामश्च बुद्धः कल्की च ते दश ॥”

The following pithy sentence of Anushtubhácháryya may also be quoted:—

“वनजौ वनजौ ऋषिरामौ सत्पुत्रौऽपः ।”

which means, “Two from the waters, two from the forests, next a dwarf, then the three Rámas, then the tender-hearted and the cruel.” The first “two” refer to the Fish and Tortoise Incarnations, the next “two” to the Boar and Man-lion Incarnations, the third to the Vámana or Dwarf Incarnation, “the three Rámas” to Paraśu-ráma, Ráma Chandra and Balaráma, then came Buddha the tender-hearted, and last Kalki the implacable. Besides, the description of the



eighth Incarnation, given by Jayadeva in his celebrated "Ode to the Ten Avatáras," points, in clear and unmistakeable language, to Balaráma as the eighth Avatára. It has been stated that, while Lakshmana, the younger brother of the seventh Avatára, was on the point of death, (having received a tremendous shock from the *Śakti-sela* (weapon) hurled at him by the mighty Rávana), Ráma Chandra, whose heart bled for the agonies of his faithful brother, made a mental vow that in his next birth, he would allow Lakshmana to be born before him as his elder brother. Balaráma is, according to this legend, the Lakshmana of the Dvápra Yuga. Others, however, assert that he is the Incarnation of the great Serpent Śesha, and that at the time of his demise, a snake issued from his mouth.

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## वलरामावतारमूर्त्तिस्तु ।

कोटिचन्द्रप्रतीकाशं हिमाद्रिसदृशप्रभं ।  
 फणामुकुटविस्तारच्छबीभूतमनोहरं ॥  
 मणिकुण्डलयुग्माढ्यं चारुनीलनिचोलिनं ।  
 हलमुषलशङ्खासिस्फुरद्वाज्जचतुष्टयं ॥  
 हारकेयूरवलयमुद्रिकाभिरलङ्कृतं ।  
 मेखलाकटिसूत्राढ्यं दिव्यरत्नप्रसाधनं ॥  
 दिव्यहालाक्षीवमूर्त्तिं चारुहासं सुनेत्रकं ।  
 हालालोलनीलवस्त्रं हेलवन्तं स्मरेत् परं ॥ ८ ॥





## VIII.

## Balarāma Avatāra Mūrti.

(TRANSLATION.)

On Him,—who is radiant like myriads of suns, whose effulgence is like that of the snow-clad Himālayas, whose head is fitly crowned with a crown of serpents—their hoods upraised,—on whose ears flash gem-set rings, who is vested in charming blue, in whose four hands gleam the plough-share, the mace, the conch and the sword, who is adorned with necklace, armlet, bracelet and ring,—girt with the sacrificial zone,—gleaming with celestial jewels,—with pleasant eyes, smiling bewitchingly, as if gladdened by ambrosial wine and amorous dalliance, his blue raiment slipping down from his handsome form,—on Him shouldst thou meditate and centre thy thoughts!

Yatra-Prakarana.





## केदारारागैकतालीतालाम् ।

आखायी ।

सा सा म म म म ग प ध प | म म ग प प म  
को टि च न्द्र प्र ती । । का शं हि मा । द्वि स ह

म ग म च्छ सा सा सा सा नि नि ध ध नि ध प  
श । । प्र मं फ णा सु कु ट वि । स्ता । र ।

म म ग प प म म ग च्छ सा सा ||  
श्च चो । भू तं म नो । । ह रं ।

अन्तरा ।

प प सा ध सा सा सा सा सा सा सा म ग म च्छ  
म णि कु । खड ल यु ग्मा ढं चा क नी । । ल

सा सा नि ध नि ध प म म ग प प प प म ध प  
नि चो । । लि नं । ह ल । सु ष ल श । डा वि

म म ग प प म म ग म च्छ सा ||  
स्फु र द्वा ज च तु । । छ यं ।

## सञ्चारी ।

सां सां सां सां नि नि ध नि ध प | म म म म प प  
हा र के यू र व । ल य । मु द्रि का भि र ल

ध प | म म म ग प प प ग म चट सा  
हु तं मे ख ला । क टि सू । । चा खं

सा सा म म प प म ध प |  
दि व्य र त्र प्र सा । ध नं ।

## आभोगः ।

प प सा ध सा सां सां सां सां | सां मं गं मं चट सां  
दि व्य हा । ला क्षी व मूर्ति चा । । र हा

सां नि नि ध नि ध प | म म ग प प प म ध प  
सं सु ने । व कं । हा ला । लो ल नी ल व खं

म म ग ध प म म गं म चट सा ::  
हे ला । व नं सा रे । त् प रं ।



## KEDĀRĀ.

TĀLA—EKATĀLĀ.

## First Strain.



Ko tī chan dra pra tī — — kā s'añ hi mā — dri sa  
dri s'a — — pra bhañ pha ṭā mu ku ta bi s tā —  
ra — ebehla trī — bhū tañ mā no — — ha rañ.

## Second Strain.



Ma ṭi ku ṭ da la yug mā dhyañ chā ra nī — — la  
ni cho — — li na ñ ha la — mu sha la s'a ñ khā  
ai sphu ra d bā hu cha tu — — shita yañ.



## Third Strain.



Há ra ke yú ra ba — la ya — mud ri ká bhí ra lañ  
 kri tañ me kha lá — ka ti sú — t rá dhyañ di bya rat  
 na pra sá — dha nañ.

## Fourth Strain.



Di bya há — lá kshí ba múr ttiñ chá — — — ru há sañ  
 su ne t ra ka ñ há lá — lo la ní la bas trañ  
 he lá — bau tañ sma re — t pa rañ.

THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS.

VIII.

THE BALARĀMA - AVATĀRA.



Lith. and Print. by Kreschury Das

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup> S. M. TAGORE.





## IX.

## THE BUDDHA AVATÁRA.

BUDDHA, the son of Śuddhodana and Mâyádeví, was born at Kapilavastu,\* the capital of his father's kingdom, situated somewhere at the foot of the mountains of Nepaul. He was in his early days called Siddhártha, but was subsequently better known as Śákya-Siṅha, or the Lion of the Śákya family, and also as Goutama, after the clan to which he belonged. It is said that—

“The childhood shows the man,  
As morning shows the day.”

The infancy of Buddha furnished a very accurate forecast of the future character and movements of the great religious reformer. He was, unlike the children of his age, always averse to play, but loved, whenever he could find opportunity of being alone, to frequent the forests and lose himself in meditations. His father sought to prevent him becoming a dreamer, by marrying him to the beautiful and accomplished Gopá, the daughter of Dandapáni. But this made no difference in his life. “Nothing is stable on earth,” he used to say, “nothing is real. Life is like the spark produced by the friction of wood. It is lighted and is extinguished—we know not whence it came or whither it goes. It is like the sound of a lyre,

\* “According to the Buddhist chronicles of Thibet, Kapilavastu or Kapila-nagara was founded by some descendants of the solar hero Gotama, on the bank of a lake near the river Rohiní in Kosála.”



and the wise man asks in vain from whence it came and whither it goes. There must be some supreme intelligence where we could find rest. If I attained it, I could bring light to man ; if I were free myself, I could deliver the world." All sorts of worldly amusements were tried to divert his mind from philosophy and polemics, but in vain. While once out on a drive, he came upon a man sinking under the influence of extreme old age ; on another occasion, he met one groaning with illness ; on a third occasion, he saw a religious devotee going about for alms. Goutama was an acute observer as well as a profound thinker, and the sight of these three individuals brought home to him the foolishness of boasting of the riches of youth, which were destined to become the prey of old age, the absurdity of relying upon abundant health, as it comes and vanishes like the phantoms of a dream, and the necessity of leading the religious and humble life of a recluse, renouncing all the pleasures and desires of the world with its endless troubles and turmoils. Such and like cogitations worked so strongly upon his already over-wrought mind, that one night he stole out of the house on horse-back, and, attended only by a single follower, left his father and wife, eluding the vigilance of the guards who had been keeping watch over him. At dawn of day, he made over his horse and his ornaments to the servant, and bade him return to the capital. According to the author of the *Lalita-Vistára*, (a work on the life and doctrines of Buddha), "a monument is still to be seen on the spot where the coachman turned back." Its situation lies about



50 miles E. S. E. from Goruckpur. Buddha first went to Vaisáli,\* where, under the tutelage of a celebrated Brahmin, he learned all that the sage could teach him, but his disappointment was great when he failed to obtain a satisfactory solution of the great problem of salvation. He tried another Pundit at Rájagriha, the capital of Magadha (Behar), but the result was equally fruitless. He next betook himself to a solitary village called Uruvilva, where, in conjunction with five of his fellow-students, he, for a period of six years, practised austerities. At the expiration of this period, his brother-students abandoned him as a heretic, in consequence of his holding that asceticism was a huge stumbling-block in the way of truth. After a long series of meditations, in the course of which he was favored with divers visions, he arrived at "that true knowledge which discloses the causes, and thereby destroys the fear, of all the changes inherent in life." It was, at this moment, that he claimed the title of Buddha, or the Enlightened, and, allowing compassion for suffering humanity to get the better of an intention to keep his knowledge a sealed book to the world, he became the founder of a new sect, which, even to this day, numbers among its adherents about 455,000,000 human beings. He is said to have visited Benares, the stronghold of Brahminism. The first thing he did there, was to seek

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\* Vaisáli is celebrated as the chief seat of the early labors of Goutama, and is conjectured by some to be Prayága or Allahabad; but according to the Rámáyana, its site is much lower down on the north bank of the Ganges. General Cunningham places it about 27 miles north of Patna, and identifies it with the village of Besárh, including the old ruined fort known as *Rájá Vis'ál-ká-garh*; or the fort of Rájá Vis'ála, the reputed founder of ancient Vaisáli.



out, and, by dint of argument and sound logic, make his former five fellow-students, who abandoned him for his heresy, acknowledge the truth of his doctrine. From what can be collected from stray accounts left of this great man, it appears that he was once invited by king Bimbisára to his capital Rájagriha, and was there presented with the Monastery of Kalantaka. Here he delivered some of his most important discourses. While in this place, he was joined by three of his well-known followers, Sáriputra Kátyáyana, and Maudgalyáyana. He lived in peace and enjoyed for a long time the friendship of the good king, till the prince, his son, assassinated him. The next place Buddha is known to have settled in, was Śrávasti,\* (north of the Ganges), the capital of Kósala,† the king of which place, Prasenjit, became a convert to his faith. On the occasion of his visit to his father at Kapilavastu, after a separation of twelve years, he is said to have performed several miracles and converted all the Śákyas to his doctrines. His wife and aunt were the first female converts to Buddhism in India. At the age of 70, Buddha repeated his visit to Rájagriha, the capital of Ajáta-satru, (the parricide, and consequently the enemy of Buddha), and made him his

\* Śrávasti, on the Rapti, was the capital of Uttara Kósala or Oudh, to the north of the Ghágra. It is identified by some with Faizabad.

† "On Sarayu's bank of ample size,  
The happy realm of Kósala lies."—GRIFFITHS.

"A country on the Sarayu river, having Ayodhyá for its capital. The name is variously applied to other countries in the east, and in the south, and in the Vindhya Mountains. It probably widened with the dominions of its rulers, and part of Birar is called Dakshina-kósala, the Southern Kósala."



follower, after wringing out of him a public confession of his crimes. He also re-visited Vaisáli. After leaving it, he advanced towards the city of Kúśi-nagara,\* and there he first felt the gradual decrease of vitality in him. While halting under a Śál tree in the forest, he breathed his last, or, in the language of Buddhism, entered into *Nirváṇa* (final beatitude).

According to the doctrines of Buddhism, the various transmigrations, through which the soul is destined to pass, are not caused by the Creator or the Ruler of the Universe. The power that controls the world is expressed by the word *Karmma*, literally, action—which may be good or bad, or both. The Buddhistic religion inculcates morality, and benevolence is its chief characteristic.

The birth of Buddha appears to have occurred in the 7th, and his death in the 6th, century before Christ (621—543 B. C.) Several religious reformers, born in after ages, and following the doctrines of Buddha are now known by the name of their great prototype.

According to the Pauráṇic legends, the apparent object of this Incarnation, (for it must be remembered that this religious reformer is therein regarded as nothing less than an Avatára,) was to abolish the sanguinary sacrifices prescribed in the Vedas. But the real

---

\* Situated exactly 35 miles to the east of Goruckpur. Wilson identifies the place with the ruins of Kasia. According to Buddhistic accounts, the death of Buddha took place here, on the full-moon of Vaisákh, 543 B. C.



object was to make the demons and wicked men court their own destruction, which would be the inevitable result of their contempt of the Vedas, the rejection by them of caste, and the denial of the existence and power of the gods.

It is mentioned in the Puráṇas that the demons had asked Indra as to the best means by which they might 'have dominion over the world,' and were directed by him, to betake themselves to sacrifices, purification, and piety, in order that their ambition might be crowned with success. While they were preparing for a solemn sacrifice and general purification, Vishnu, at the earnest entreaty of the deities, came to them in the garb of a Sannyási, named Buddha, "with his hair braided in a knot on the crown of his head, wrapt in a squalid mantle, and with a broom in his hand." Being questioned by the demons, as to the uncleanness of his clothing and the singularity of the implement he carried with him, Buddha remarked that "it was cruel, and consequently impious, to deprive any creature of life;" that, in spite of what might have been dictated by the Vedas, every sacrifice of an animal was an abomination, and that purification was wickedness; for were not thousands of small insects and unseen animal life destroyed in the act of bathing or washing clothes? He accounted for the untidiness of his appearance by mentioning his aversion to ablutions, and stated that the object of his carrying a broomstick with him was to sweep the ground before him when walking, so that he might not tread on

some poor harmless reptile. He declaimed against the inhumanity of sacrificing animals for religious purposes with so much reason and heart-stirring eloquence, that the demons burst into tears, and, with one voice, gave up their project of performing the sacrifice and the purification ceremonies, and with those, all hopes of domineering over heaven and earth.

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## वुद्धावतारमूर्त्तिस्तु ।

शान्तं सदा प्राणिवधातिभीतं

दृहज्जटाजटधरोत्तमाङ्गं ।

तनूस्त्रसद्गैरिकगौरवत्नं

योगीश्वरं बुद्धमहं भजेयं ॥ ६ ॥





## IX.

## Buddha Avatára Mūrtti.

(TRANSLATION.)

To Buddha, whose face beams with tranquil serenity,  
whose compassionate heart is always averse to the destruction of  
animal life, from whose head hang down matted locks, who is  
clad in yellow raiments,—To Buddha, prince among devotees,—  
I offer my prayers.

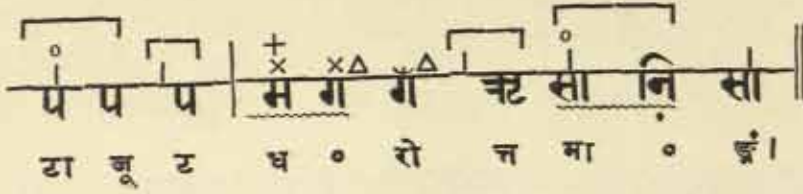
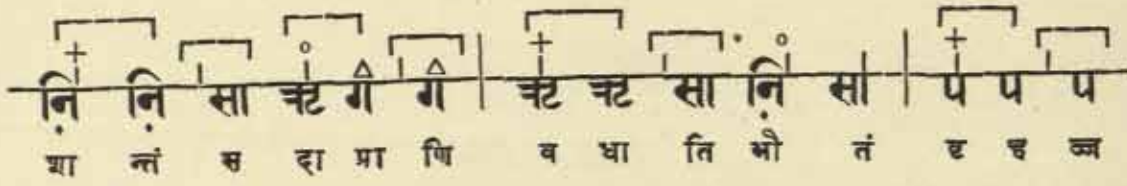
Kāśī Khanda.



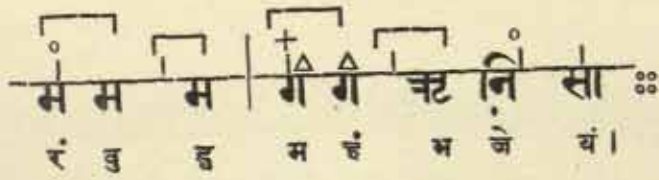
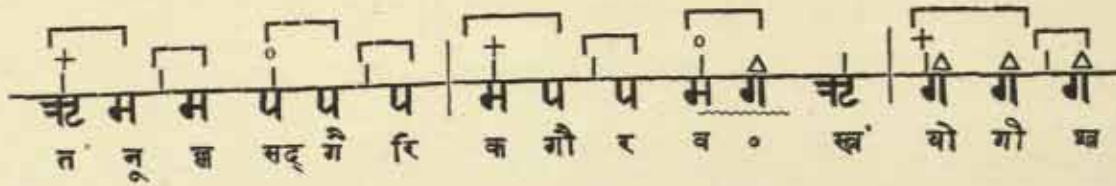


## मिथ्यपिलुरागपटतालाभ्याम् ।

आस्थायी ।



अन्तरा ।







## PILU-JAÑGLÁ.

## TĀLA—PATATĀLA.

## First Strain.



S'án tañ sa dá prá ni ba dhá ti bhí tañ bri haj ja  
tá jú ta dha — rot ta má ñ gañ.

## Second Strain.



Ta nūl la sad gai ri ka gau ra ba s trañ yo gí s'va  
rañ bu dha ma hañ bha je yañ.



1872

1873

1874

1875

1876

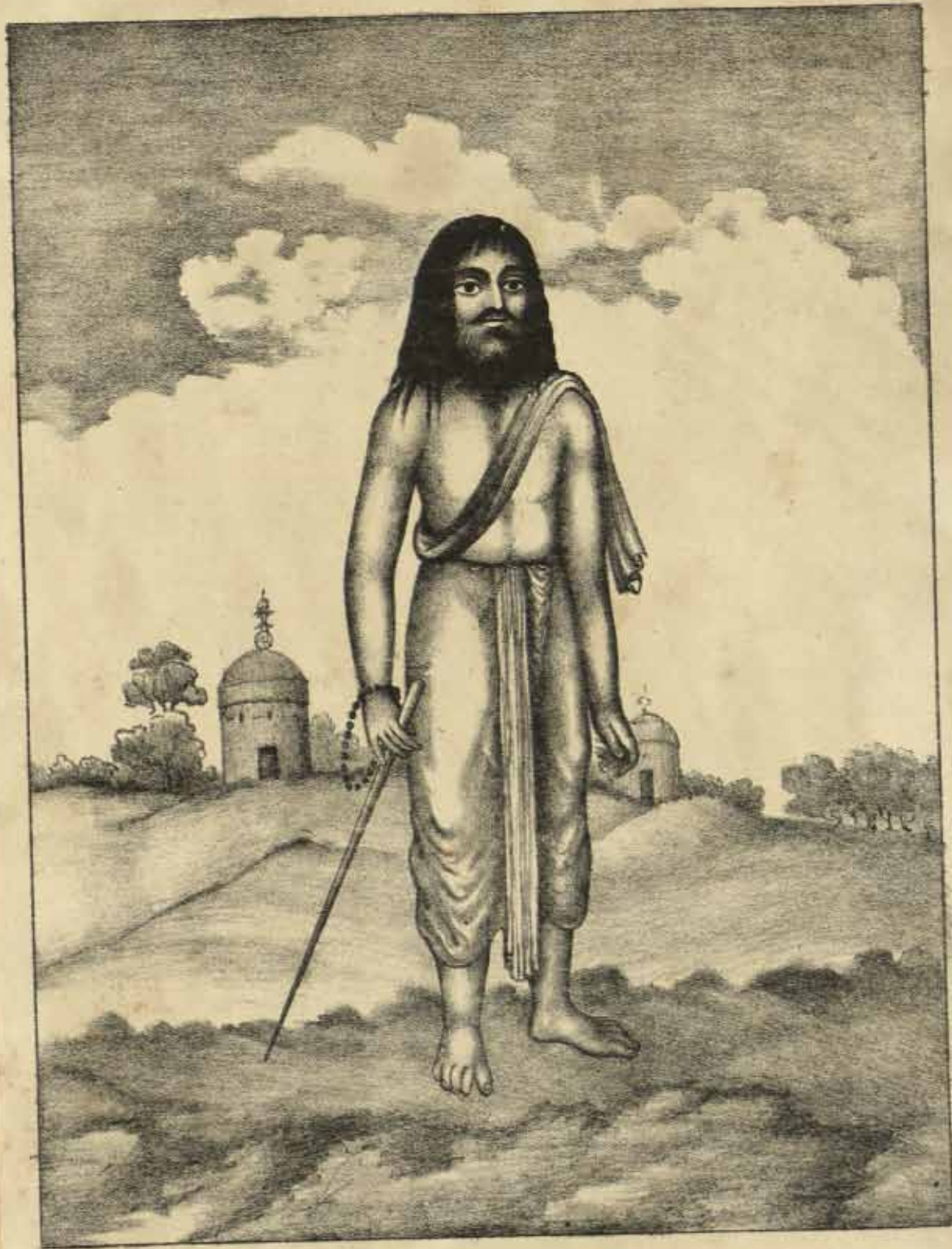
1877

1878

1879

THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS.

IX  
THE BUDDHA - AVATĀRA



Lith. and Print. by Kistohury Das

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup> S. M. TAGORE.





## X.

## THE KALKI AVATÁRA.

It has been already stated that the duration of the present (*kali*) *yuga* is 432,000 years, of which 4,979 years have been gone through. At the expiration of the remaining period, the Kalki Avatára will appear as a sign of the dissolution of the mundane system. A new world will then spring up, phoenix-like, out of the ashes of the former, and a new *Satya Yuga* will be ushered in.

"On the approach of Kalki," says M. Sonnerat, in his voyages, "the sun and moon shall be darkened, the earth tremble, and the stars fall from the firmament; that, then the serpent Ananta, (or *infinity*, on which Vishnu reposes,) from his thousand mouths, shall vomit forth flames which shall consume the spheres and all living creatures."

The *Kali Yuga* commencing from the date of Vishnu's return to heaven, after the eighth Incarnation, is the period, which, according to the Bhabishya Purána, (which treats of future occurrences,) will be characterized by the prevalence of viciousness and immorality, and by the general decline of everything good. The Vedas and the other sacred writings will then be disregarded; Brahmins or the sacred castes will have no respect and precedence in society; the acquisition of wealth will more closely occupy the attention of mankind than that



of virtue ; the desire for the gratification of selfish pleasures will be paramount in the human mind ; the whole world will appear to be hopelessly drifting towards wreck and ruin. The advent of the Kalki Avatára will be at such a time, and he will succeed in rooting out iniquity from the earth and re-establishing the reign of righteousness and peace.

A detailed account of the Kalki Avatára is subjoined, as it might not be known to some of the readers. The history is given as a legend. It should be remembered, however, that the events narrated therein are yet to come.

Being able no longer to bear the burden of iniquity that prevailed amongst the inhabitants of this globe in the *Kali Yuga*, Mother Earth, accompanied by the deities, and headed by Brahmá, went up to the Paradise of Vishnu and made known to the Preserver the sins of *Kali*. The prayerful solicitation of the gods found a favorable hearing, and Vishnu promised them speedy relief. He intimated his intention of taking human birth, in the city of Sambhala, as the son of Vishnuyasá and of Sumati his wife. It was further arranged that Lakshmí, the consort of Vishnu, should be born as Padmá, the daughter of Brihadratha, king of Ceylon, by his wife Kaumudí, and join him on earth as his wife ; and that the gods should likewise take human forms to help Vishnu in the destruction of the wicked and in the regeneration of the world. Kalki was,



accordingly, born in the city of Sambhala(1) on the 12th day before the full-moon in the month of *Baisákh*, corresponding with the latter portion of April and the beginning of May. At the request of Brahmá the infant was obliged to be content with two arms instead of the four which he had at his birth. His parents who saw this change, thought that they must have been deceived by an optical delusion. Parasú-ráma, Kripácháryya, Vyása, and other immortals came to see the boy-god in the guise of mendicants, and by them the infant was named Kalki, or the destroyer of Kalka (sin). In due time he was invested with the sacred thread and put in charge of Parasú-ráma, who undertook to train him up in all the arts and sciences. He subsequently learnt the use of arms from Mahádeva, who, in appreciation of his talents, presented him with a sword of terrible power, a horse capable of carrying him anywhere at his will, and a wonderful parrot (Śuka) gifted with every knowledge. After his marriage with Padmá, the daughter of the king of Ceylon, Kalki set out to conquer with a large army. He first attacked Kíkata(2) the land of the Buddhas and slew their mighty king Jina(3), together with all his friends and followers. On the defeat and death of Jina, the Mlech-

(1) A city situated in the Panchála division of ancient India, the country north and west of Delhi, between the foot of the Himálaya and the Chámbál; identified by some with Sumbulpur.

(2) A country inhabited by people who were not Aryans: it is identified with Magadha or South Behar. The Kíkatas are a tribe of aborigines who lived to the east of Svarasvatí. "They drew no milk to mix with the Soma, and by them the sacrificial kettle was never heated."

(3) Probably the founder of the Jain religion, which is an off-shoot or after-growth of Buddhism.



chhas(1) who came to oppose him, met with a similar fate. The women of the Mlechchhas next came out, armed for battle, but considering women to be unworthy of his steel, Kalki paralysed their arms by his *mantras*, and the weapons remained in their hands fixed and immovable. The amazons were convinced of the divine nature of the warrior they were opposed to, and could not refrain from joining with one voice in prayer and praise of the hero. Afterwards, Kalki slew a terrible she-monster named Kuthodari, and destroyed the barbarian races known as the Śakas(2), Kámbojas(3) and Śabaras.(4) He had then a conflict with Śasidhvaja, the king of Bhalláta, a staunch follower of Vishnu. In spite of the warnings of his pious wife Susántá (who was aware of Kalki's divine nature), Śasidhvaja came forth boldly to battle. A single lucky blow with his heavy war-club rendered the hero-god insensible, and in this state he was brought to his victor's home. When he recovered his senses, his wrath was propitiated by the humble attitude and earnest prayers of Śasidhvaja

(1) According to the Vishnu Purāṇa, various Kshatriya races were degraded by king Sagara, by being deprived of established usages and the study of the Vedas. Thus separated from religious rites, and abandoned by the Brahmīns, these different tribes became Mlechchhas. According to the modern signification of the term, they mean foreigners, barbarians,—people not of Aryan race.

(2) According to Wilson, "these people, the Sakai and Sacæ of classical writers, the Indo-Scythians of Ptolemy, extended, about the commencement of our era, along the west of India, from the Hindu Koh to the mouths of the Indus." They were probably Turk or Tartar tribes, and were among those recorded as conquered by Sagara, who compelled them to shave the upper half of their heads. King Vikramāditya was called S'akāri,—'the foe of the S'akas'—probably, on account of his having encountered and kept back these people.

(3) A race of men always associated with the tribes living in the North-West, and famous for their horses, of which they were said to possess a fine breed. They were also among the tribes conquered by Sagara.

(4) A hilly tribe formerly seen in the mountainous regions of Western India.



and the bestowal of the hand of his daughter Ramá. The next achievement of Kalki was the restoration to her celestial home of Sulochaná, (the wife of the Gandharva, Chitraratha), who had been residing under a curse, in the city of Káchaní in the infernal regions, and the installation of Mahámati on the throne of that kingdom. He also placed Súryyaketu on the throne of Ayodhyá (Oudh), and Debápi on that of Bāranábata,(1) and then returned to Sambhala, his birth-place. He distributed the kingdoms of Saumbha, Paundra,(2) Pulinda,(3) Suráshtra(4) and Magadha,(5) amongst his brothers, those of Kíkata, Central Carnát,(6) Andhra,(7) Odra,(8) Kalinga,(9) Anga(10) and Banga,(11) among his relatives; ceded Kankaka(12) and Kalápaka(13) to his kinsman Bisákha-yúpa; and

(1) Modern Allahabad. It is said to have been celebrated for gold and jewels.

(2) A fabulous city between the Himavat and Hemaketu mountains. According to some, it is a country corresponding "to Bengal Proper, with part of South Behar and the jungle mehals." According to Cunningham, Paundra Varddhana is represented by Pubna.

(3) Probably the abode of barbarous tribes (Pulindas), who live in woods and mountains, especially in Central India. There were some, who, according to the Vishnu Purána, lived in the deserts along the Indus.

(4) Surat, the people of which were the Surastrene of Ptolemy.

(5) The country of South Behar, where the Pali language was spoken.

(6) The country where the Canarese language is spoken, in the central districts of the Peninsula, including Mysore. The name "Carnatic" is derived from this.

(7) The ancient name of Tellingana—the country of the Telegus.

(8) Orissa.

(9) The country along the Coromandel Coast, north of Madras, the Calingæ proximi mari of Pliny.

(10) The country of Bengal Proper about Bhágulpur.

(11) Bengal, but not as it is now known. Formerly it meant the districts north of the Bhá-girathí—Jessore, Krishnagar, &c.

(12) Probably Concan.

(13) Perhaps, Kalápa, the fabulous village where Maru, (a descendant of Kus'a), lived for a long time, in order that he might, by strength of devotion, be able to be the restorer of the Kshattriya race in the solar dynasty.



placed Chola,(1) Barbbara(2) and Karbba, under his sons. Peace and tranquillity was now restored on earth, and vice and impurity having been rooted out, virtue and piety resumed their reign. The *Satya Yuga*, (era of truth) now set in, and the time arrived when there appeared no longer any necessity for the presence of the Avatára upon this earth. At the request of the gods, he went up the Himálayas, where, on the banks of a sacred river, in the presence of holy sages, he gave up his human form, and, resuming his divinity, ascended to his throne in Paradise

The Incarnation is represented by some as bearing in one hand, "a cimeter blazing like a comet," to signify the destruction of the impure, and in the other a ring, emblematical of the revolution of the cycles. He is also described by other authorities as leading a richly caparisoned winged white horse, typical of the rapidity of the flight of time. The horse is portrayed as standing on the ethereal regions with three feet, holding the off fore leg up in the air, ready to stamp upon the earth, when the appointed time should come for the dissolution of nature(3).

The descriptions of the destroying Angel and of the White Horse in the Apocalypse bear some resemblance to those of the Kalki Avatára.

(1) Probably, the lower part of the Coromandel Coast (about Tanjore), formerly called Chola-mandala.

(2) The country of the Barbbaras. "The analogy to 'barbarians,'" says Wilson, "is not in sound only, but, in all the authorities, these are classed with borderers and foreigners and nations not Hínda."

(3) It will be observed that both the representations of Kalki as given above do not agree exactly with the drawing given in this work, which is based on the Kalki Purána.



## कल्कावतारमूर्तिस्तु ।

सजलजलददेहो वातवेगैकवाहः

करधृतकरवालः सर्वलोकैकपालः ।

कलिकुलवलहन्ता सत्यधर्मप्रणेता

कलयतु कुशलं वः कल्किरूपः स भूपः ॥ १० ॥





## X.

## Kalki Avatāra Mūrtti.

(TRANSLATION.)

May the king Kalki, the hue of whose body is blue like that of the rain-charged cloud, who rides on a horse swift as the wind, who holds a sword in one of his hands, who is the cherisher of the people, the destroyer of the strength of the race of Kāli, the source of the true religion,—may he bring down blessings upon you all!

Kalki Purāna.





## भिक्षिटीरागभांपतालतालाम् ।

आस्थावी ।

$\overset{+}{\text{चट}} \overset{2}{\text{ग}} \overset{2}{\text{म}} \overset{2}{\text{ग}} \text{चट} \overset{0}{\text{सा}} \overset{0}{\text{सा}} \overset{2}{\text{नि}} \overset{\Delta}{\text{ध}} \overset{2}{\text{प}} \overset{2}{\text{ध}} \mid \overset{+}{\text{सा}} \overset{2}{\text{सा}} \text{चट} \overset{2}{\text{सा}} \text{चट}$   
 स ज ल ल ल द दे ० हो ० ० वा त वे ० ०

$\overset{0}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{ग}} \overset{2}{\text{ग}} \text{चट} \overset{0}{\text{सा}} \mid \overset{+}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{प}} \overset{2}{\text{म}}$   
 गै क वा हः ० ० क र छ त क र वा लः ० ०

$\overset{+}{\text{ग}} \overset{2}{\text{ग}} \overset{2}{\text{ग}} \text{चट} \overset{0}{\text{सा}} \text{चट} \overset{2}{\text{ग}} \overset{2}{\text{ग}} \overset{\times}{\text{ग}} \overset{\times}{\text{चट}} \overset{0}{\text{सा}} \parallel$   
 स र्व लो ० ० कै क पा लः ० ० ।

अन्तरा ।

$\overset{+}{\text{सा}} \overset{2}{\text{सा}} \overset{2}{\text{सा}} \text{चट} \overset{2}{\text{ग}} \overset{0}{\text{ग}} \overset{2}{\text{ग}} \overset{2}{\text{ग}} \mid \overset{+}{\text{म}} \overset{2}{\text{ग}} \overset{2}{\text{म}} \overset{2}{\text{प}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{ग}}$   
 क लि कु ल व ल च न्ता स त्य ध र्मा प्र णे ता

$\overset{+}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{म}} \overset{2}{\text{प}} \overset{2}{\text{ग}} \overset{2}{\text{म}} \mid \overset{+}{\text{ग}} \overset{2}{\text{ग}} \overset{2}{\text{ग}} \overset{0}{\text{सा}} \text{चट}$   
 क ल य तु कु श लं वः ० ० ० क ण्क रू पः स

$\overset{2}{\text{ग}} \overset{2}{\text{ग}} \text{चट} \overset{0}{\text{सा}} ::$   
 भू पः ० ० ।

## ORIGINAL ARTICLES

J. H. HARRIS

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# JHIJHITÍ.

## TÁLA—JHÁNPATÁLA.

### First Strain.

Sa ja la ja la da de — ho — — bá ta be — — gai

ka ba hah — — ka ra dhri ta ka ra bá lah — — sar

bba lo — — kai ka pá lah — —

### Second Strain.

Ka li ku la ba la han tá sa tya dhar mma pra pa tá kala

ya tu ku sa lañ bah — — — kal ki rú pah sa bhú pah — —





THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

X  
THE KALKI - AVATÁRA



Litho. and Print. by KestobharyDoo

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE.





## The Ten Avatáras (Group).

In the whole range of Hindu mythological lore, there can hardly be found beings who have been known to excel, in prowess, piety, love of virtue and hatred of vice, the Avatáras described in the foregoing pages, whose mission was to rid the earth of monsters, demons and things of iniquity, and to inaugurate a better government and peace upon earth. Their achievements are themes of poems and epics, songs and ballads. Jayadeva,\* one of the earliest and sweetest lyric poets of Bengal, whose numbers flow as smoothly and melodiously as the rivulets of his native land, thus sings of the hero-gods in his Ode to the Ten Incarnations:—

\* Jayadeva, the son of Bhojadeva and his wife Bámá Deví, was born of a high Brahmin family, in the village of Kendulí, in the district of Beerbhoom, Bengal. From an early age he became a staunch follower of Vishnu, and subsequently the leader of a religious sect. He was married to Padmávatí. His Sanskrit work entitled the "Gita-Govinda," in which he describes the loves of Rádhá and Krishna, is a marvel of sweetness and gorgeous imagery. He is known to have been one of the five literary "gems" of the court of Lakshmana Sen, king of Bengal, and from this fact it is ascertained that he flourished in the 12th century A.C. The following pleasant and curious story is connected with his life. Describing the love-quarrels between Rádhá and Krishna, he put on one occasion the following words of supplication to the offended Rádhá into the mouth of the guilty Krishna:—"As an ornament for my head, and an antidote to the love-god's poisonous darts," and he was going to complete the sentence, by adding, "place your generous feet on my head," when the impropriety of using such an expression with reference to his adored deity occurred to him. He therefore left the latter part of the sentence blank, and went to the river to perform his ablutions. In the meantime, Krishna, from whom nothing could be hidden, seeing the fix in which the poet was placed, assumed the shape of Jayadeva and entered his dwelling as having returned from the bath. The virtuous Padmávatí could not, of course, recognize the deity in his disguise, and Krishna, after partaking of the meal prepared by her, asked her for the manuscript which had been left unfinished. Padmávatí unsuspectingly brought it to him. He took it and quietly filled up the blank by inserting the words, "place your generous feet on my head." When the poet returned from the river, he was astonished to find his wife finishing her meals before him, contrary to the usual practice of native ladies. On asking for and receiving his wife's explanation, the conviction flashed across his mind that it was Krishna himself who had sanctified his residence with his divine presence, and had put in the sentence which he was hesitating to write down. Hence the writings of Jayadeva, which are intrinsically sweet, and his stainless life have been invested with a mystical halo and sanctity which can rarely be found in the life and writings of any of his contemporaries.





## जयदेवकृतदशावतारस्तोत्रम् ।

प्रलयपयोधिजले धृतवानसि वेदं  
विहितवह्निचरित्रमखेदं ।  
केशव धृतमीनशरीर  
जय जगदीश हरे ॥ १ ॥

क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे  
धरणिधरणकिणचक्रगरिष्ठे ।  
केशव धृतकच्छपरूप  
जय जगदीश हरे ॥ २ ॥

वसति दशनशिखरे धरणी तव लग्ना  
शशिनि कलङ्ककलेव निमग्ना ।  
केशव धृतशूकररूप  
जय जगदीश हरे ॥ ३ ॥

तव करकमलवरे नखमङ्गलतट्टङ्गं  
दलितहिरण्यकशिपुतनुभृङ्गं ।  
केशव धृतनरहरिरूप  
जय जगदीश हरे ॥ ४ ॥

कुलयसि विक्रमणे वलिमङ्गुतवामन  
प्रदन्खनीरजनितजनपावन ।  
केशव धृतवामनरूप  
जय जगदीश हरे ॥ ५ ॥



क्षत्रियरुधिरमये जगदपगतपापं  
 क्षपयसि पयसि शमितभवतापं ।  
 केशव धृतभृगुपतिरूप  
 जय जगदीश हरे ॥ ६ ॥

वितरसि दिक्षु रणे दिक्पतिकमनीयं  
 दशमुखमौलिवलिं रमणीयं ।  
 केशव धृतरामशरीर  
 जय जगदीश हरे ॥ ७ ॥

वहसि वपुषि विशदे वसनं जलदाभं  
 हलहतिभीतिमिलितयमुनाभं ।  
 केशव धृतहलधररूप  
 जय जगदीश हरे ॥ ८ ॥

निन्दसि यज्ञविधेरहह युतिजातं  
 सदयहृदय दर्शितपशुघातं ।  
 केशव धृतवुड्गशरीर  
 जय जगदीश हरे ॥ ९ ॥

स्लेच्छनिवहनिधने कलयसि करवालं  
 धूमकेतुमिव किमपि करालं ।  
 केशव धृतकल्किशरीर  
 जय जगदीश हरे ॥ १० ॥

थीजयदेवकवेरिदमुदितमुदारं  
 शृणु शुभदं सुखदं भवसारं ।  
 केशव धृतदशविधरूप  
 जय जगदीश हरे ॥

## Translation.\*

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1. Thou recoverest the Veda in the water of the ocean of destruction, placing it joyfully in the bosom of an ark fabricated by thee, O Cesava, assuming the body of a Fish: Be victorious, O Heri, Lord of the Universe!

2. The earth stands firm on thy immensely broad back, which grows larger from the callus occasioned by bearing that vast burden, O Cesava, assuming the body of a Tortoise: Be victorious, O Heri, Lord of the Universe!

3. The earth, placed on the point of thy tusk, remains fixed like the figure of a black antelope on the moon, O Cesava, assuming the form of a Boar: Be victorious, O Heri, Lord of the Universe!

4. The claw with a stupendous point on the exquisite lotus of thy lion's paw, is the black bee, that stung the body of the

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\* By Sir William Jones. (Asiatic Researches.)



embowelled *Hiranya-casipu*, O *Cesava*, assuming the form of a Man-lion : Be victorious, O *Heri*, Lord of the Universe !

5. By thy power thou beguilest *Bali*, O thou miraculous Dwarf, thou purifier of men with the water (of *Ganga*) springing from thy feet, O *Cesava*, assuming the form of a Dwarf : Be victorious, O *Heri*, Lord of the Universe !

6. Thou bathest in pure water, consisting of the blood of *Cshatriyas*, the world, whose offences are removed, and who are relieved from the pain of other births, O *Cesava*, assuming the form of *Parasu-Rāma* : Be victorious, O *Heri*, Lord of the Universe !

7. With ease to thyself, with delight to the *Genii* of the eight regions, thou scatterest on all sides in the plain of combat the demon with ten heads, O *Cesava*, assuming the form of *Rāma-Chandra* : Be victorious, O *Heri*, Lord of the Universe !

8. Thou wearest on thy bright body a mantle shining like a blue cloud, or like the water of *Yamuna* tripping towards thee through fear of thy furrowing ploughshare, O *Cesava*,



assuming the form of Balaráma : Be victorious, O Heri, Lord of the Universe !

9. Thou blamest (Oh, wonderful !) the whole Veda, when thou seest, O kind-hearted, the slaughter of cattle prescribed for sacrifice, O Cesava, assuming the body of Buddha : Be victorious, O Heri, Lord of the Universe !

10. For the destruction of all the impure, thou drawest thy cimeter like a blazing comet, (how tremendous !) O Cesava, assuming the body of Kalki : Be victorious, O Heri, Lord of the Universe !

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THE HISTORY OF THE  
CITY OF BOSTON  
FROM 1630 TO 1800

IN TWO VOLUMES  
BY  
JOHN B. BOWEN

VOLUME II  
FROM 1700 TO 1800  
NEW YORK  
PUBLISHED BY  
J. B. BOWEN

THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS.  
THE TEN AVATĀRAS (GROUP).



MATSYA



BUDDHA



KURMA



VISHNU



NARAYANA



VARAHA



KALKI



RAMA



KRISHNA



VAMANA



PARASURAMA

Printed and Published by K. L. S. Tagore

Calcutta 1888. 200/107

DESIGNED & LITHOGRAPHED FOR DR S. M. TAGORE





## HYMN TO VISHNU.

## (TRANSLATION.)\*

O THOU that held'st the blessed Veda dry  
When all things else beneath the floods were hurled ;  
Strong Fish-God ! Ark of Men ! *Jai ! Hari, Jai !*  
Hail, Keshav, hail ! Thou Master of the World !

The round world rested on thy spacious nape ;  
Upon thy neck, like a mere mole, it stood ;  
O thou that took'st for us the Tortoise-shape,  
Hail, Keshav, hail ! Ruler of wave and wood !

The world upon thy curving tusk sate sure,  
Like the Moon's dark disc in her crescent pale ;  
O thou who didst for us assume the Boar,  
Immortal Conqueror ! Hail, Keshav, hail !

When thou thy Giant-Foe didst seize and rend,  
Fierce, fearful, long, and sharp were fang and nail ;  
Thou who the Lion and the Man didst blend,  
Lord of the Universe ! Hail, Narsingh, hail !

Wonderful Dwarf !—who with a threefold stride  
Cheated King Bali—where thy footsteps fall  
Men's sins, O Wamuna ! are set aside.  
O Keshav, hail ! Thou Help and Hope of all !

The sins of this sad earth thou didst assoil,  
The anguish of its creatures thou didst heal ;  
Freed are we from all terrors by thy toil :  
Hail, Purshuram, hail ! Lord of the biting steel !

\* By Edwin Arnold, M. A.—(The Indian Song of Songs.)



To thee the fell Ten-Headed yielded life,  
Thou in dread battle laid'st the monster low !  
Ah, Rama ! dear to Gods and men that strife ;  
We praise thee, Master of the matchless bow !

With clouds for garments glorious thou dost fare,  
Veiling thy dazzling majesty and might,  
As when Yamuna saw thee with the share,  
A peasant—yet the King of Day and Night.

Merciful-hearted ! when thou camest as Boodh—  
Albeit 'twas written in the Scriptures so—  
Thou bad'st our altars be no more imbrued  
With blood of victims : Keshav ! bending low.

We praise thee, Wielder of the sweeping sword,  
Brilliant as curving comets in the gloom,  
Whose keen edge smote the fierce barbarian horde ;  
Hail to thee, Keshav ! Hail, and hear, and come,

And fill this song of Jayadev with thee,  
And make it wise to teach, strong to redeem,  
And sweet to living souls. Thou Mystery !  
Thou Light of Life ! Thou Dawn beyond the dream !

Fish ! That didst outswim the flood ;  
Tortoise ! Whereon earth hath stood ;  
Boar ! Who with thy tusk held'st high  
The world, that mortals might not die ;  
Lion ! Who hast giants torn ;  
Dwarf ! Who laugh'dst a king to scorn ;  
Sole Subduer of the Dreaded !  
Slayer of the many-headed !  
Mighty Ploughman ! Teacher tender !  
Of thine own the sure Defender !  
Under all thy ten disguises  
Endless praise to thee arises.

## भैरवीरागसप्तवितालीतालाम् ।

आस्थायी ।

नि नि नि ध नि ध नि ध नि नि सां कं सां नि  
ज य ज ग दी ० ० ० श ष रे ० ० ०

गं गं कं कं सां गं गं सां कं सां नि नि नि ध  
० ० ० ० हे ० ० ० ० ० ज य ज ग

नि ध नि ध नि नि सां कं सां नि गं गं कं कं  
दी ० ० ० श ष रे ० ० ० ० ० ० ०

सां गं कं गं कं गं सां कं गं गं गं कं  
हे के श व धृ त मी ० ० न श री ०

सां गं गं सां कं सां नि नि नि ध नि ध नि ध  
र ० ० ० ० ० ज य ज ग दी ० ० ०

नि नि सां कं सां नि गं गं कं सां  
श ष रे ० ० ० ० ० ० ० ।

\* Music taken from the "Songs of Jayadeva," set to music by Professor Kshetra Mohun Goswāmī.



अन्तरा ।

नि<sup>Δ</sup> नि<sup>Δ</sup> नि<sup>Δ</sup> नि<sup>Δ</sup> सां<sup>०</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> कं<sup>१,२</sup> गं<sup>Δ</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> सां<sup>१,२</sup> नि<sup>Δ</sup> धं<sup>१,२</sup>  
 प्र ल य प यो ० ० ० ० धि ज ले ० ०

धं<sup>१,२</sup> नि<sup>Δ</sup> सां<sup>१,२</sup> कं<sup>१,२</sup> गं<sup>Δ</sup> कं<sup>१,२</sup> कं<sup>१,२</sup> गं<sup>Δ</sup> गं<sup>१,२</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> गं<sup>Δ</sup> गं<sup>१,२</sup> कं<sup>१,२</sup> गं<sup>Δ</sup>  
 धृ त वा ० ० ० न नि वे ० दं वि हि त व

गं<sup>१,२</sup> कं<sup>१,२</sup> गं<sup>Δ</sup> सां<sup>१,२</sup> कं<sup>१,२</sup> कं<sup>१,२</sup> गं<sup>Δ</sup> गं<sup>१,२</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> गं<sup>Δ</sup> कं<sup>१,२</sup> गं<sup>Δ</sup> कं<sup>१,२</sup>  
 हि च च ० रि च म खे ० दं के श व धृ

गं<sup>१,२</sup> सां<sup>१,२</sup> कं<sup>१,२</sup> गं<sup>Δ</sup> गं<sup>Δ</sup> गं<sup>Δ</sup> गं<sup>Δ</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> गं<sup>Δ</sup> गं<sup>Δ</sup> सां<sup>१,२</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> नि<sup>Δ</sup> नि<sup>Δ</sup>  
 त मी ० ० न श री ० र ० ० ० ० ज य

नि<sup>Δ</sup> धं<sup>१,२</sup> नि<sup>Δ</sup> धं<sup>१,२</sup> नि<sup>Δ</sup> धं<sup>१,२</sup> नि<sup>Δ</sup> नि<sup>Δ</sup> सां<sup>१,२</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> नि<sup>Δ</sup> गं<sup>Δ</sup> गं<sup>Δ</sup> कं<sup>१,२</sup> कं<sup>१,२</sup>  
 ज ग दी ० ० ० श ह रे ० ० ० ० ० ०

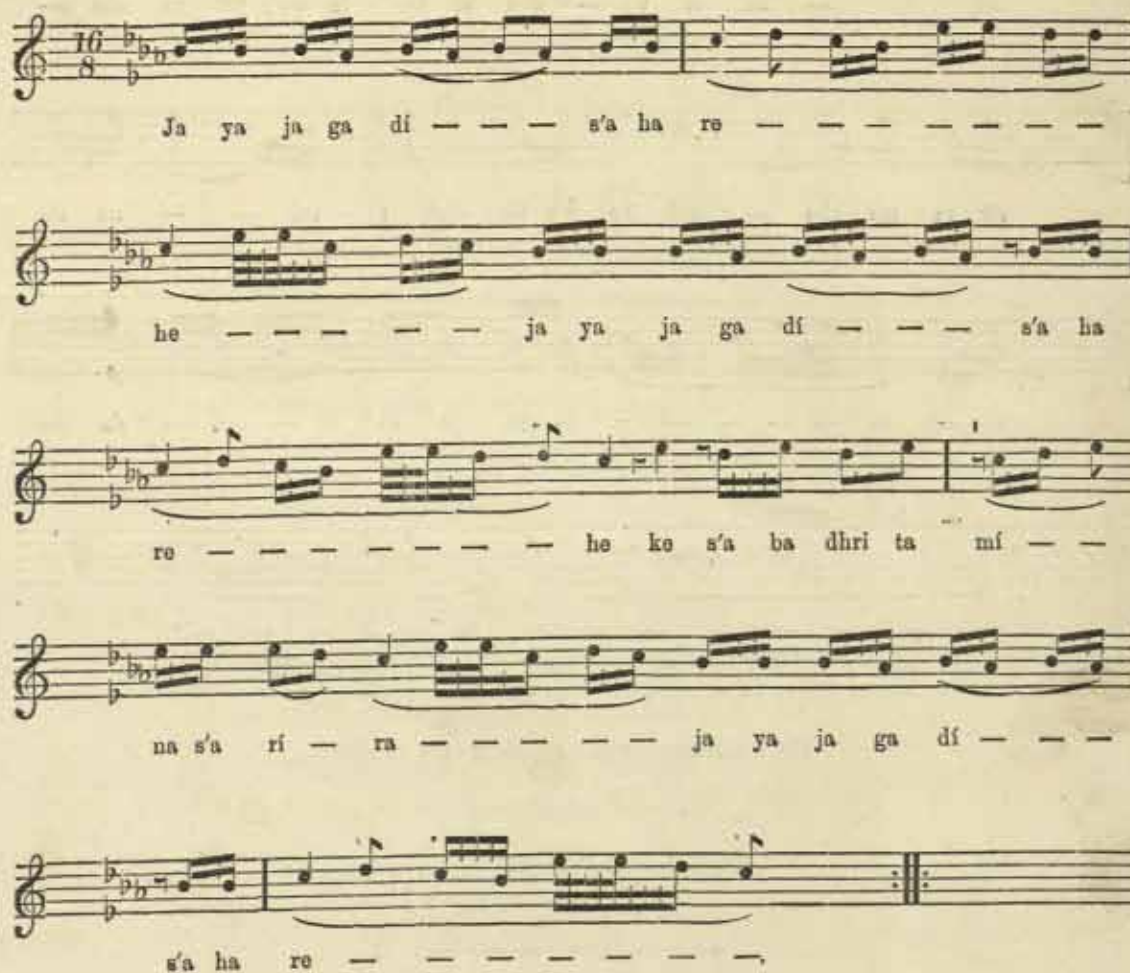
सां<sup>१,२</sup> गं<sup>Δ</sup> गं<sup>Δ</sup> सां<sup>१,२</sup> कं<sup>१,२</sup> सां<sup>१,२</sup> ::  
 हे ० ० ० ० ० ।

\* अपरचत्वारिंशत्पदानि अन्यथा रोत्या गेयानि ।

## BHAIRAVÍ.\*

TÁLA—ŚLATHA-TRITÁLÍ.

First Strain.



Ja ya ja ga dí — — — s'a ha re — — — — —

he — — — — — ja ya ja ga dí — — — s'a ha

re — — — — — he ko s'a ba dhri ta mí — —

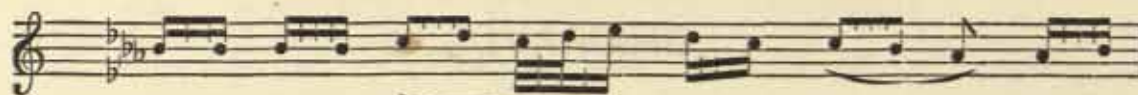
na s'a rí — ra — — — — — ja ya ja ga dí — — —

s'a ha re — — — — —

\* In this Rāgīnī, the *very* flat D and *very* flat A are used. But there are no signs in the English system of notation to represent them.



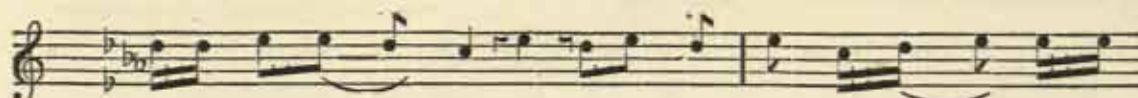
## Second Strain.



Pra la ya pa yo — — — — dhi ja le — — dhri ta



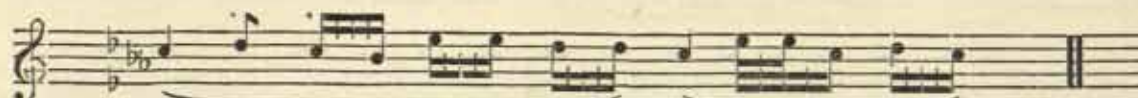
bá — — — — na si ve — — — — dañ vi hi ta ba hit ra cha —



rit ra ma khe — — — — dañ ke s'a ba dhri ta mí — — — — na s'a



rí — — — — — — — — ja ya ja ga dí — — — — s'a ha



re — — — — — — — — he — — — — — \*

\* The remaining stanzas are to be sung as above.

### हयशीर्षपञ्चरात्रोक्तदशवतारप्रतिमालक्षणम् ।

अतः परं प्रवक्ष्यामि मत्स्वादीनान्तु लक्षणं ।  
 षट्त्रिंशदङ्गुलायामं तदर्द्धेन तु विस्तृतं ॥  
 दैर्घ्याष्टमांशसंयुक्तं पुच्छवक्त्रन्तु कारयेत् ।  
 रोहितं विष्टतास्यन्तु द्वादशाङ्गुलमानतः ॥  
 कलैकं पृष्ठरोमन्तु पुच्छार्द्धं क्रोद्धगं तथा ।  
 कृतस्यैवंविधस्यैव रोहितस्य सुखोद्गतं ॥  
 नारायणन्तु कुर्वीत आगुल्फं तन्मुखोद्गतं ।  
 एवं नृमतस्य मत्स्यं वा स्थापयेद्यस्तु मानवः ।  
 सर्वज्ञत्वं भवेत्तस्य सर्वापन्मुक्तिरेव च ॥ १ ॥  
 दैर्घ्यान्त्रिंशत्तालसंयुक्तं तदर्द्धं परिमण्डलं ।  
 चतुस्वरणसंस्त्रिष्टं चतुरङ्गुलमात्रया ॥  
 कपालद्वयमध्ये तु गोविन्दन्तु समुद्गतं ।  
 कृत्वा वागुल्फपर्यन्तमुद्गच्छन्तं सरोत्तमं ॥  
 नृकूर्मं कारयित्वैवं कूर्मं वा स्थापयेत् यः ।  
 स्ववंशीहरणं तस्य जायते मुक्तिरेव च ॥ २ ॥  
 वक्त्रं कलाष्टकायामं ओचमस्य द्विगोलकं ।  
 हनू सप्ताङ्गुले तस्य लक्ष्मणी द्व्यङ्गुले मते ॥  
 सप्ताङ्गुलं मुखं प्रोक्तं रदौ सार्द्धकलौ द्विज ।  
 नासारन्ध्रं भवेन्नेत्रं यवहीनेऽक्षिणी मते ॥  
 किञ्चिहक्त्रे स्मृते ओचे द्विगोलकसमायते ।  
 चतुष्कलं कर्णमध्यं तदर्द्धेन तदुच्छ्रितं ॥  
 वस्त्रङ्गुला भवेद्ग्रीवा नेत्रैकं चोन्नता तु सा ।  
 शेषं नृसिंहवत् कार्यं वराहस्य तु विग्रहं ॥  
 शेषाहिविधृतं पादं बाहुना धारयन् घरां ।  
 शङ्खं वामे तथा पद्मं गदाचक्रे तु दक्षिणे ॥



एवं नरवराजश्च कृत्वा यः स्थापयेन्नरः ।  
 भवोदधिममुन्नारं राज्यञ्च हतकण्ठकं ।  
 प्राप्नुयान्नात्र सन्देहो ह्यमुचेद्देव वा भुवि ॥ ३ ॥  
 तिर्यग्ङ् नृसिंहदेवस्य तथा विपुलमाननं ।  
 वर्तुलेऽस्य तथा नेत्रे स्कन्धौ तालमितौ शुभौ ॥  
 व्याकुञ्चिते भ्रुवौ वक्त्रं विष्टतं चोग्रदंष्ट्रकं ।  
 लेलिहाना तथा जिह्वा समुन्नतशटं शिरः ॥  
 दंष्ट्रे ह्यग्रङ्गुलनिर्याते वक्त्राग्रे तु सिते तथा ।  
 चिकलाभ्यधिकं वक्षः पञ्चनेत्राधिका कटिः ॥  
 द्विकलाभ्यधिकौ चोरु जानू चापि कलाधिकौ ।  
 जङ्घे सार्द्धकले मध्ये विसृताग्रे विभागतः ॥  
 ऊर्ध्वे किञ्चित् स्मृतौ पादौ वाङ्मूले कलाधिकौ ।  
 किञ्चित् किञ्चित् तथा हीनौ पर्यन्ते चोपवाङ्मौ ॥  
 वपुर्हित्यं नृसिंहस्य कुर्यप्राहे शिकसत्तमः ।  
 जान्वंशे तस्य संख्याय विदारितमहासुरं ॥  
 भूषितं वैजयन्त्या तु मालया त्रीसमन्वितं ।  
 खड्गचक्रधरं देवं नृसिंहं कारयेद्बुधः ।  
 स्थापयेत् पापनाशाय जयाय नरकेशरिं ॥ ४ ॥  
 भुजं त्रिगोलकायामं वक्षोविस्तारशोभितं ।  
 पाणिपादं तुरीयांशं प्रवृद्धशिरसं तथा ॥  
 उर्व्वङ्गौ हितयायामविहीनसुखयुग्मकं ।  
 कटिसृक्स्पर्शनाभीष्टतद्वन्दं वामनं बुधः ।  
 कृत्वा संस्थापयेद्देवं मोक्षनार्थाय सर्वथा ॥ ५ ॥  
 जामदग्न्यन्तु कुर्वीत जटासुकुटमण्डितं ।  
 चतुर्व्वाङ्गं महाभागं सर्व्यं क्षत्रान्तकं विभुं ॥  
 दक्षिणे परशुं हस्ते वामे दद्यात्तथा धनुः ।  
 खड्गं दक्षिणहस्ते तु वामहस्ते तु खेटकं ॥  
 कुठारहस्तं विभुजं कुर्याद्वा रेणुकास्तं ।  
 कृत्वा जामदग्न्यन्तु स्थापयेद्यस्तु मानवः ।  
 स विभुं प्राप्नुयात् शीघ्रं कामांश्च मनसेक्षितान् ॥ ६ ॥

कुर्याद्वाशरथिं रामं सप्ततालं चतुर्भुजं ।  
 शरकाश्वकचस्तम्ब शङ्खचक्रधरं शुभं ॥  
 दक्षिणोर्ध्वं भवेच्चक्रं वामोर्ध्वं शङ्खमेव च ।  
 दक्षिणाधो भवेद्वाणो वामाधो धनुरेव च ॥  
 द्विभुजं शरचक्रं वा रामं कुर्यात् सकाश्वकं ।  
 कृत्वैव राघवं रामं सर्वलक्षणसंयुतं ।  
 सर्वशत्रुविनाशाय स्थापयेत् सर्वकामदं ॥ ७ ॥  
 वामोर्ध्वं लाङ्गलं दद्यादधः शङ्खं सुशोभनं ।  
 गदां कृपाणं वा दद्यात् संस्थाने शक्तिचक्रयोः ॥  
 कृत्वैव बलदेवन्तु यो नरः स्थापयेत् प्रभुं ।  
 पुत्रं ददाति तस्याथ विपक्षांश्च जयत्यसौ ॥ ८ ॥  
 दशतालं तथा बुद्धं पद्मासनगतं हरिं ।  
 प्रलम्बयवणं कुर्याच्चैविरालङ्कृतं तथा ॥  
 मणिनाभं समाधिस्थं पद्मास्थं पद्मलोचनं ।  
 समाधिस्थोत्तानपाणिं योगहृष्टिसमन्वितं ।  
 स्थापयेद्रूपकामस्तु पितेव जगतः स्थितं ॥ ९ ॥  
 कल्किनन्तु चतुर्वर्जं बहुतूष्णं धनुर्धरं ।  
 शङ्खचक्रधरं कुर्यान्नया खड्गधरं प्रभुं ॥  
 द्विभुजं वा हयारूढं खड्गपाणिं सुरेश्वरं ।  
 कल्किनं स्थापयित्वैव शक्रस्थानं लभेन्नरः ॥ १० ॥

THE END.













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